HOLLYWOOD PAYBACK

The Movies Boomed at Christmas, but The Big Chill Still Grips the Business

BY JEANIE KASINDORF

ASK GAEL

Our Insatiable Critic's Take on the Tastes and Trends of Brave New '92

BY GAEL GREENE

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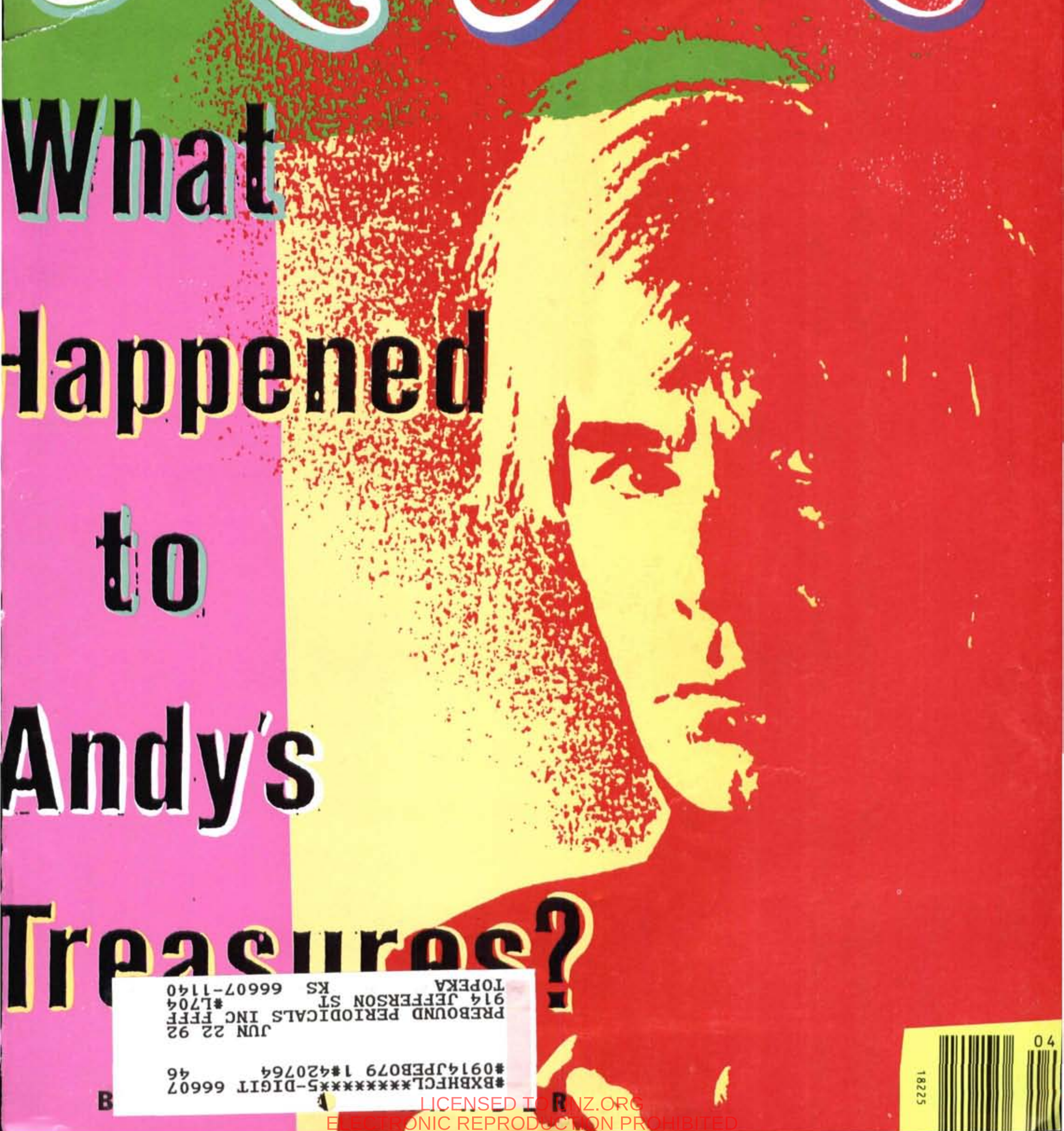

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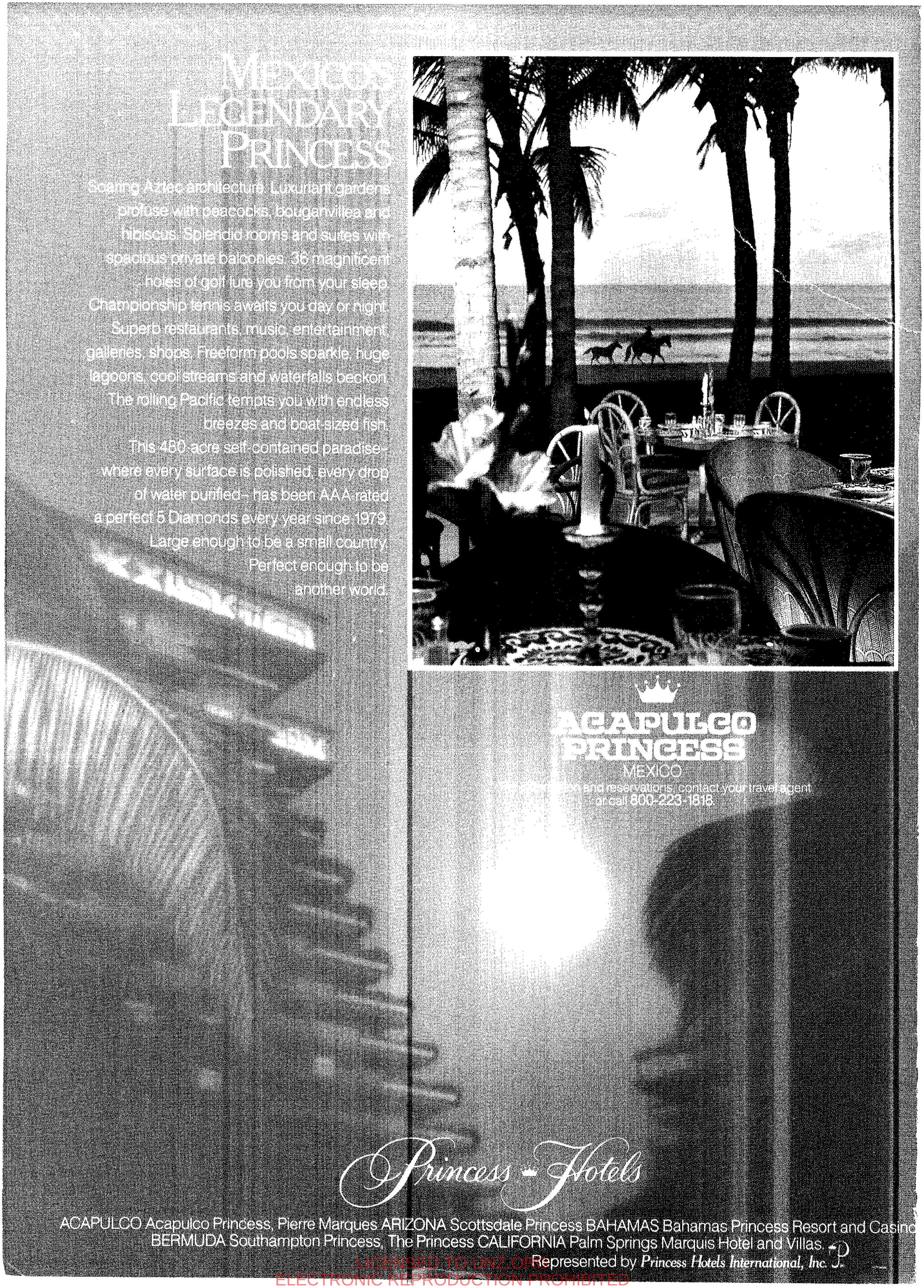

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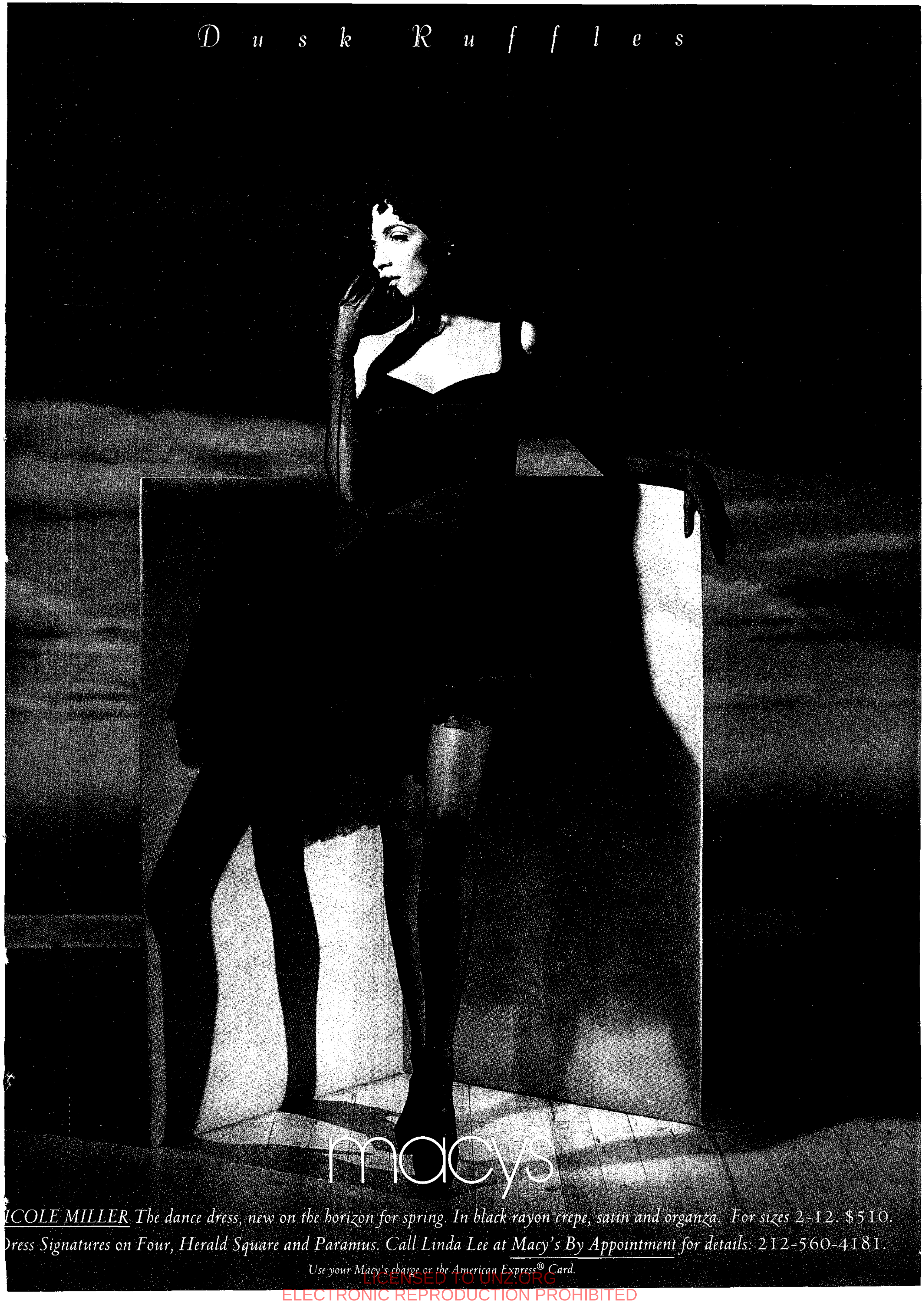

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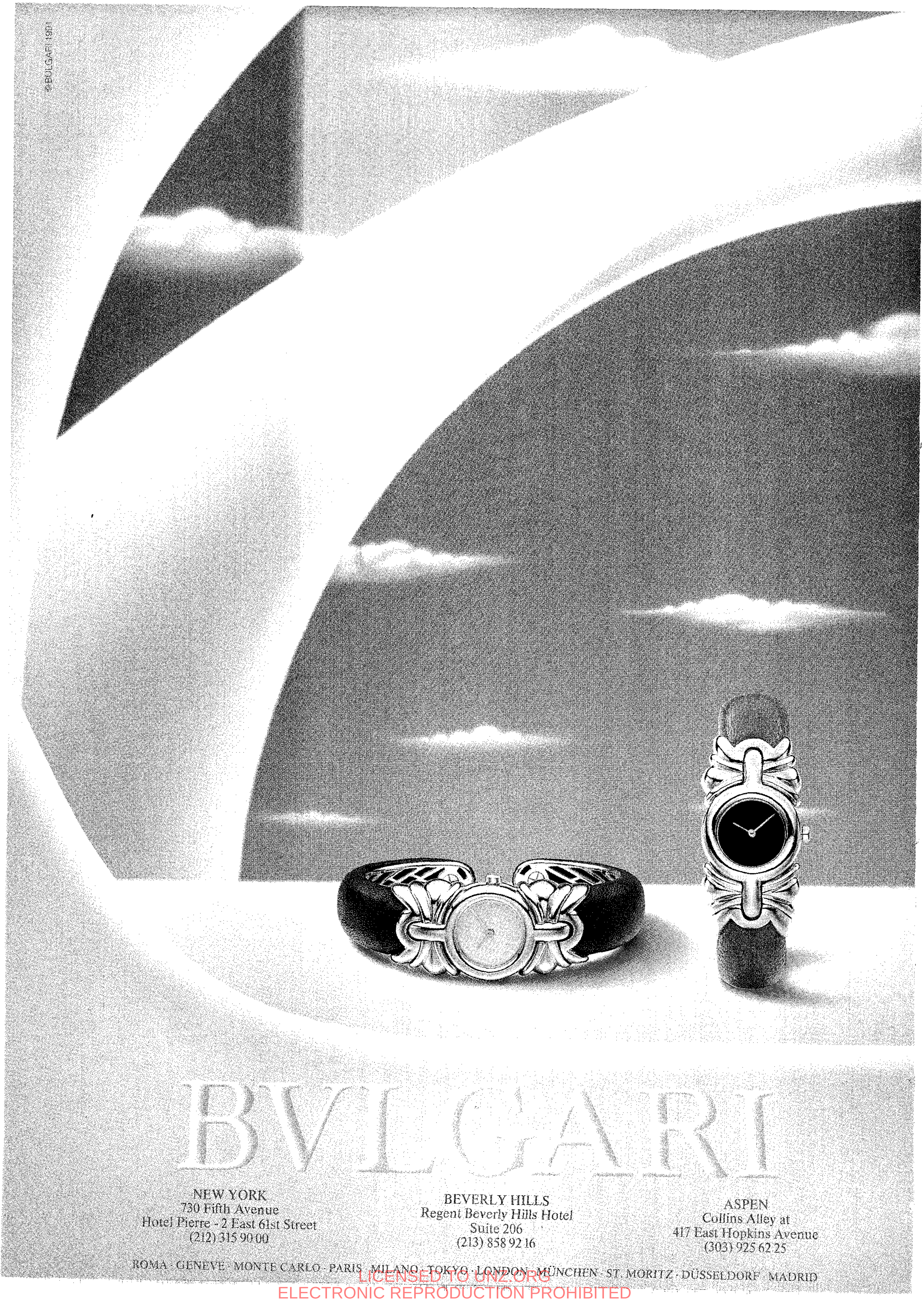

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BY PAUL ALEXANDER

He was the original shopaholic. But now that he's dead—five years next month—where are his toys? Andy Warhol would prowl galleries, flea markets, Sotheby's. He'd stuff limousines with cookie jars and Rothkos. And his townhouse (on East 66th) became a swamp of strange prizes. The mess hid an empire—shrewd investments, a vast fortune. Now it's in chaos. Some pieces have yet to turn up. Millions in assets are strangled in court. And the Warhol foundation, potentially one of the richest in America, is at odds with itself.

34 Payback Time

BY JEANIE KASINDORF

At the box office, '91 played like *Ishtar.* Or was it *Howard the Duck*? Christmas was great. But though Santa brought *Hook, Father of the Bride, Star Trek VI,* and *Bugsy* (left), flops prevailed. Profits, in fact, may have dropped 20 percent from 1990. Now Hollywood, like everyone else, scrapes to get by. Stars have been humbled—they settle for profit points (or jets). While some blame video, others cite costs. But in the end, America just stayed home.

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BY GAEL GREENE

The answers: (1) a milk shake on the mezzanine; (2) bats and Vietnam; (3) somewhere on MacDougal Street. Only Gael knows the questions—the great dining quandaries. Here, our Insatiable Critic grants you a private audience. She deconstructs dim sum, excavates a chili sundae. And in eight pages, you'll lurch through 100 hot spots. Need romance? Sail off with Brie. Crave excess? There's still duck ravioli. And, at right, the answer to any question: Mesa Grill's Bobby Flay, and his quesadilla spectacular.

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Cover: Warhol photograph by Christopher Makos.

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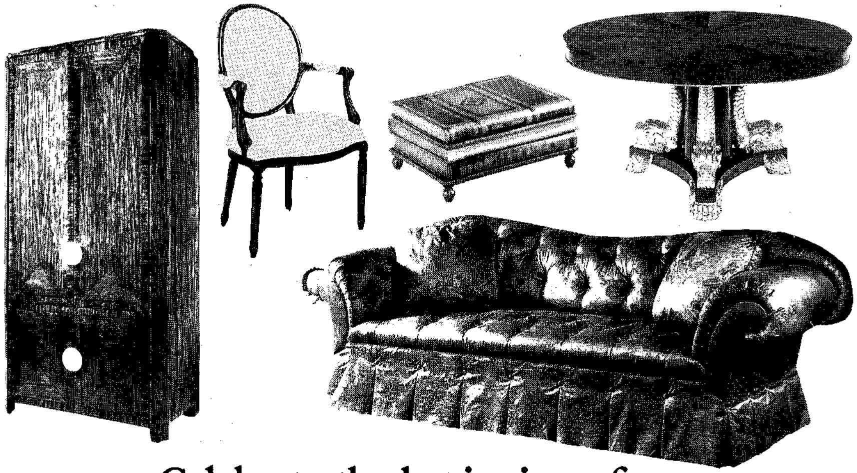

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LETTERS

Entrée Nous

FURTHER TO THE "REST IN PEACE" COLUMN that appears in "Food Power" [by Gael Greene, December 23–30] in the recent special issue on food, here are some additional fallen soldiers, in no particular order: Lindy's (the original on Broadway), Spats (Restaurant Associates), Czech Pavillion, Ruc, La Cave Henry IV, Jägerhaus (upper Lexington Avenue near 86th Street), Zum Zum (Restaurant Associates), Stamperl (where Arizona 206 is now), and Vienna 79. The complete list is probably endless. But hope springs eternal and new watering holes will open—and close!

William R. Curtis
Queens

I ENJOYED YOUR "FOOD OF NEW YORK" ISsue very much. However, Mort Zuckerman's raves about Kobe beef should have been cut from the "My Memorable Meal" section. The way to raise a cow intended for Kobe beef is similar to that of veal calves, which are severely confined for months so that there is no movement and therefore no muscle development. Also, the cattle are bottle-fed beer, which increases appetite and further contributes to the breakdown of muscle tissue. At a time when many people are becoming aware of the inhumane conditions under which veal calves are raised, it is astonishing that Kobe beef is so popular. Ten percent of veal calves die before they even reach the slaughterhouse because of the extreme confinement. These deaths occur in spite of the extensive use of antibiotics in the calves' feed. Antibiotics and growth-hormone residue can be passed along to the consumer. Let's not make life any more horrible for food animals (or ourselves) than it has to be. Serve free-range or vegetarian alternatives if you can. At the very least, please refrain from promoting this extreme cruelty.

Johanna Coxeter
Brooklyn

Feeding Frenzy

"BRINGING UP BABY ALIVE," BY MICHAEL Daly ["Cityside," January 6], brought back fond memories of the day our youngest sister, Maia, was brought home from the hospital. We weren't sure about our new sister, but we were thrilled with the consolation prize of Baby Alive. We spent the whole glorious day feeding her 27 packets of "food" and using at least that many diapers. But unlike our baby sister, Baby Alive was never fed again. Our mother wouldn't buy her any more food.

Samara and Ilana Halperin
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

Defense Mechanism

HAVING ENDURED A FULL SEMESTER OF ALAN Dershowitz, I've always wondered what is wrong with him. He constantly urged us to avoid the temptations of corporate law (paying $90,000 a year) and to defend the downtrodden in public-interest positions for about one quarter the salary. Meanwhile, he collected his professor's salary (rumored to be $80,000 annually) and accepted $400-per-hour fees from a client like Michael Milken. How could he be so hypocritical? This case raised no vital legal issues, nor did Dershowitz need the income. Jeanie Kasindorf's article "The *Chutzpah* Defense" [November 11] illuminated the answers. Dershowitz does have high ideals, and he has accepted tough, anonymous pro-bono cases. However, he appears to be consumed by intense insecurity, combined with an intelligence that allows him to rationalize every maladjusted view he has. Dershowitz is representing Milken because the role feeds his ego and the fees fill his wallet. Perhaps he even likes to associate with a handsome, rich Jewish man. But he can't admit that, so in each case he constructs some rationalization, usually involving a vital public-interest issue. As in the past, he may write a book about the case and then assign the book to his classes in an attempt to reinforce his illusion that the case was of broad importance. In the Milken case, anti-Semitism seems to be the issue Dershowitz has fixed upon. That does *not* mean the issue is legitimate. It is simply raised to help a brilliant but troubled man get through life.

David Fiol
The Bronx

The Bare Facts

ROBERT BENT'S PIECE "DEAD ENDS" [NOvember 11] has been brought to my attention, and I must confess that I am curious about the author. I wonder about the kind of person who feels compelled to make a presumptuous remark about a woman who has been dead 130 years. The implication that she had "fans who loved her—with or without her clothes" added nothing to an otherwise interesting article. We live in a civilization entertained daily by steamy soap operas and Madonna performances, so why should Bent be titillated by long-ago nudity—such as it was? My great-great-grandmother Lola Montez ended up wearing more in her dance performances than most people do on city streets today. And if Bent was out of his swaddling clothes in the forties and fifties, he might have seen me take off a thing or two (I understudied Gypsy Rose Lee). At eightysomething now, I can't get to Grandmama's grave very often. But next time you visit Green-Wood, Mr. Bent, put a rose on her grave, and we might forgive your tasteless sniping.

Lola Montez
Midland, Tex.

But Seriously, Folks

AS WE ARE NOT A COMPANY THAT MAKES ANY pretense of being publicity-shy, we wish to thank Dinitia Smith for the attention afforded the Carol Publishing Group and its publisher, Steven Schragis ["The Happy Hawker," January 6]. However, lest readers of *New York* get the impression that Carol Publishing produces only unauthorized celebrity biographies, we would like to note for the record that we are not unaware of the value of publishing a wide range of serious books.

Since its inception three years ago, Carol has been responsible for numerous works of history, sociology, biography, science, and current events as well as some books of literature and poetry. To mention just a few: *Crusaders: Voices From the Abortion Front,* by Marian Faux; *The Rushdie Affair,* by Daniel Pipes; *Arafat,* by Janet and John Wallach; *Blood & Banquets: A Berlin Diary,* by Bella Fromm; *A History of Knowledge,* by Charles Van Doren; *Five Minutes to Midnight,* by U.S. senator Tom Harkin; *A Nest of Simple Folk,* by Sean O'Faolain; *Why Black People Tend to Shout,* by Ralph Wiley; *The James Jones Reader; A Whole Different Ballgame,* by Marvin Miller (selected by the New York *Times* as one of the notable sports books for 1991); *Evenings With Horowitz,* by David Dubal; and *Good Morning Revolution: Uncollected Writings of Langston Hughes.* Anne Tyler, Louise Erdrich, and Tobias Wolff have served as judges for the *American Fiction* series of the *Best Unpublished Short Stories,* published under the Birch Lane Press imprint. Moreover, our backlist of more than 1,200 books includes works from Simone de Beauvoir, Soren Kierkegaard, Jean-Paul Sartre, and Albert Einstein. Carol also has one of the most extensive lists of books of African-American interest in the industry.

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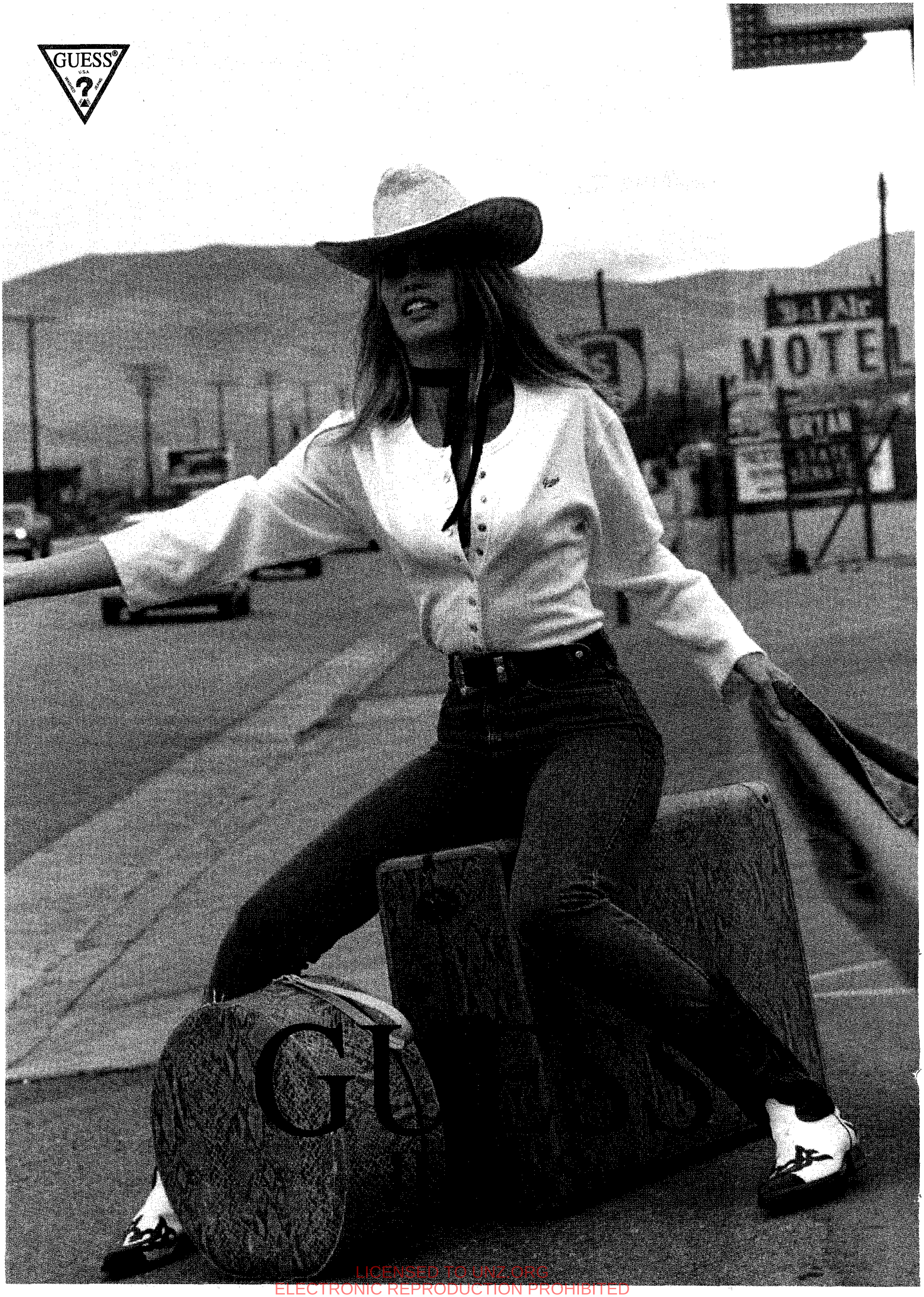
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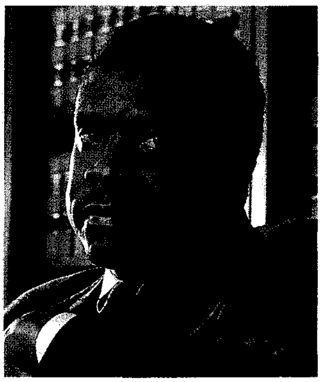
INTELLIGENCER

BY JEANNETTE WALLS

JUDICIAL RESTRAINT...COASTAL DISTURBANCES...UNDER MY THUMB...DALLAS MALICE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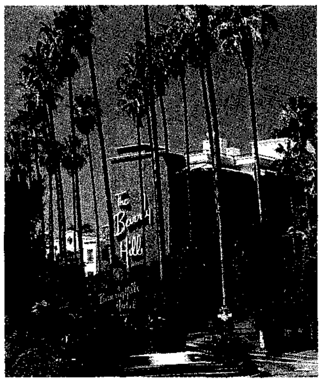
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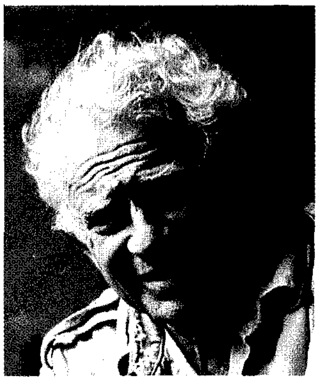
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MICK JAGGER

HERE COMES THE JUDGE (SLOWLY)

Aftershocks from the Clarence Thomas hearings are threatening to stall the judicial-nomination process, according to Capitol Hill insiders. In October, President Bush, in response to the Anita Hill leaks, announced that the White House would provide Senate Judiciary Committee members with summaries, not full transcripts, of FBI reports on its nominees.

The committee responded with a resolution asking that the policy be dropped. Two months later, it's still in place, and the two sides have reached a stalemate over pending nominations. One victim is Brooklyn Law School dean David Trager, who was nominated by Bush for an Eastern District federal judgeship. Trager's confirmation was expected relatively quickly, since he had been proposed for the job by a Democrat, Senator Daniel Patrick Moynihan. Trager would not comment.

"[Chairman Joseph] Biden and Republicans on the committee have said it's virtually impossible to move nominees without seeing the FBI reports," says a committee aide. A Justice Department spokeswoman had no comment.

ASSOCIATE EDITOR:
DEGEN PENER

BEV HILLS HOTEL: BYE TO BUNGALOWS?

Bicoastal types are buzzing about the sweeping renovations being planned for the Beverly Hills Hotel. The Sultan of Brunei, whose investment company bought the 80-year-old hotel from financier Marvin Davis in 1987 for $185 million, is planning to tear down and rebuild part of it, put in an underground parking garage, and create "a lagoon," according to one source.

Los Angeles preservationists are also concerned that the building's fifteen bungalows may be demolished. Guests at the hotel have included the Duke and Duchess of Windsor and Howard Hughes, who lived there for 25 years and kept three bungalows.

The refurbishing—which could begin within the year and might close the hotel, including its famous Polo Lounge, for almost two years—would force longtime guests like producer Mark Goodson and art collector Norton Simon to look for another place to live.

The project's manager, Tom Ito of Gensler & Associates, confirms plans for "subterranean parking structures" and "water elements," but says that no decision has yet been made about the bungalows. The hotel's CEO, Kerman Beriker, however, says they won't be razed. "The preservation is almost 100 percent complete," he says. "We are maintaining the style of the hotel."

MICK JAGGER HAS HIS WAY WITH *VANITY FAIR*

Mick Jagger is picky about who profiles him.

Journalist Nancy Collins—whose book *Hard to Get* recounts her conversations with people like Jack Nicholson, Elizabeth Taylor, and Mikhail Baryshnikov—recently interviewed Jagger for *Vanity Fair*'s February cover story. They did not hit it off, sources say, and the aging rocker requested another writer. "He didn't like her questions," says one insider. "She kept bringing up incidents from his wild past, and he got really annoyed, saying that was history. [*Vanity Fair* editor] Tina Brown didn't want to do the piece without his complete cooperation, so she took Collins off the story." It was written by Stephen Schiff.

Jagger's spokeswoman didn't return calls, and neither Schiff nor Collins would comment. Brown says only, "Nancy and Mick met and mutually decided they couldn't get no satisfaction from this encounter."

MAILER MAY WRITE HIS CONGRESSMAN

Congressmen can expect to get pressure from writers—including Norman Mailer and journalist Carl Oglesby—to open the files on John F. Kennedy's assassination. Oglesby, who wrote *Who Killed J.F.K.?*, recently drafted a letter that he sent to Mailer for approval. Mailer's assistant says the author "expects he'll sign it." The letter would be circulated among top authors and journalists, then sent to Congress, says Oglesby.

Mailer and Oglesby wrote a similar letter in the seventies, when the House Assassinations Committee conducted its investigation. "One of the things Mailer and I still have to discuss is who, exactly, the letter should go to," says Oglesby. "But in addition to the files, there are other pieces of evidence—such as film and audio evidence—that should be released. . . . These things

Photographs: left to right, Martin Simon/Saba; Tim Street-Porter; E.J. Camp/Outline; Terry O'Neill/Sygma.

were compelling leads when the Select Committee went out of existence." Oglesby is also scheduled to meet with Oliver Stone to get his assistance in the effort. "I'm hoping he'll bring in the Hollywood signatures."

EQUITABLE WAVES THE WHITNEY AWAY

The Whitney Museum is moving out of the Equitable Center. For the past six years, the museum has exhibited art on the building's ground floor, at Seventh Avenue and 52nd Street. The life-insurance company recently let Whitney officials know that it wants to run its own gallery in the space, beginning in September.

A Whitney spokesman says the museum will vacate the center in August and is looking for an alternate site. He emphasizes that the Equitable will continue to support various "activities" at the museum.

"The reason we're [taking over management of the space] is that we would like to spread our support to a wider circle of institutions, which could benefit from a midtown location and the high visibility," says an Equitable spokeswoman. "It's been an outstanding asset to the building, and the art has become a tourist attraction."

KRAMER VS. KOCH: TO THE DOGS

Larry Kramer's protest against neighbor Ed Koch has been silenced—sort of.

Kramer, who wrote *The Normal Heart,* was a vocal critic of the Koch administration, accusing city officials of ignoring the AIDS crisis. When the former mayor moved into the building where Kramer lives, on lower Fifth Avenue, Kramer yelled at him in the lobby. The building's management warned the activist to leave Koch alone, saying he might be evicted.

"Sometimes I run into Koch in the lobby when I'm walking my dog, Molly," says Kramer. "Then I address all my comments to *her.*" Those comments, loud enough for Koch to hear, are along the lines of "There's the man who murdered all of Daddy's friends."

"I have nothing adverse to say about Larry Kramer," says Koch. "He can be proud of what he's done to raise the consciousness of so many people concerning AIDS."

TENNIS'S TEEN ANGEL PAINTS IT BLACK

Tennis star Jennifer Capriati has been serving up a new image lately. The No. 6–ranked women's player showed up for practice in Australia last week with her fingernails painted black. A source says she has also had her room in Florida painted black with peace signs. Capriati's manager didn't return calls.

"She has become serious about guitar-playing," according to the insider, who says Capriati, fifteen, was inspired by the Michael Bolton and Buster Poindexter concerts she saw when she was in New York for the Virginia Slims Championship. "Jim Courier [the No. 2–ranked player] has been giving her pointers. We think the changes are just a teenage thing she's going through."

HOW SPALDING GRAY LOST HIS HEAD

Spalding Gray's head could frighten the nation's children, according to the Motion Picture Association of America.

The industry group, which is responsible for film ratings, recently rejected the advertising for Gray's latest movie, *Monster in a Box,* which shows the actor's head coming out of a box.

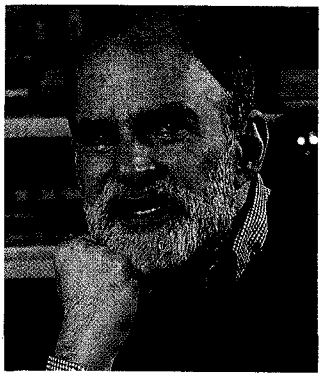
"They said it looked like a severed head," says Ira Deutchman, president of Fine Line Features, which is releasing the movie in April. Fine Line is appealing the decision, charging that its film is being held to a higher standard than Paramount Pictures' *Addams Family.* Commercials for that movie featured Thing, a cutoff hand. "[The MPAA] seems to bend over backwards for the major studios," says Deutchman.

"Dismemberment is not allowed in advertising for films," says a spokeswoman for the Motion Picture Association. She would not comment on Thing.

NEWS AND NOTES FROM ALL OVER

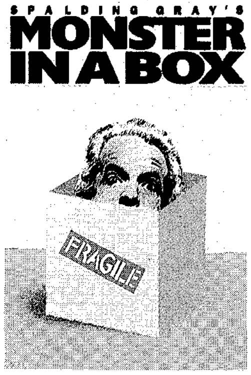
LOVE AND DEATH: Madonna is in talks with Dino De Laurentiis's company about starring in *Body of Evidence,* a new film by Uli Edel, the director of *Last Exit to Brooklyn.* The star would take on the role of a woman accused of murdering her lover during sex.

PETA PROJECT: The war over fur is getting more outrageous. Last November, Daniel Antonovich sponsored a fashion show at Rikers Island for female inmates. Now People for the Ethical Treatment of Animals is counterpunching with a benefit runway show next week at the Palladium featuring transvestites. Says a PETA spokesman, "They'll be wearing real furs, donated by New Yorkers, that have been splattered with paint and accessorized with slogans and traps. Lypsinka is coming as Cruella DeVille."


LARRY KRAMER

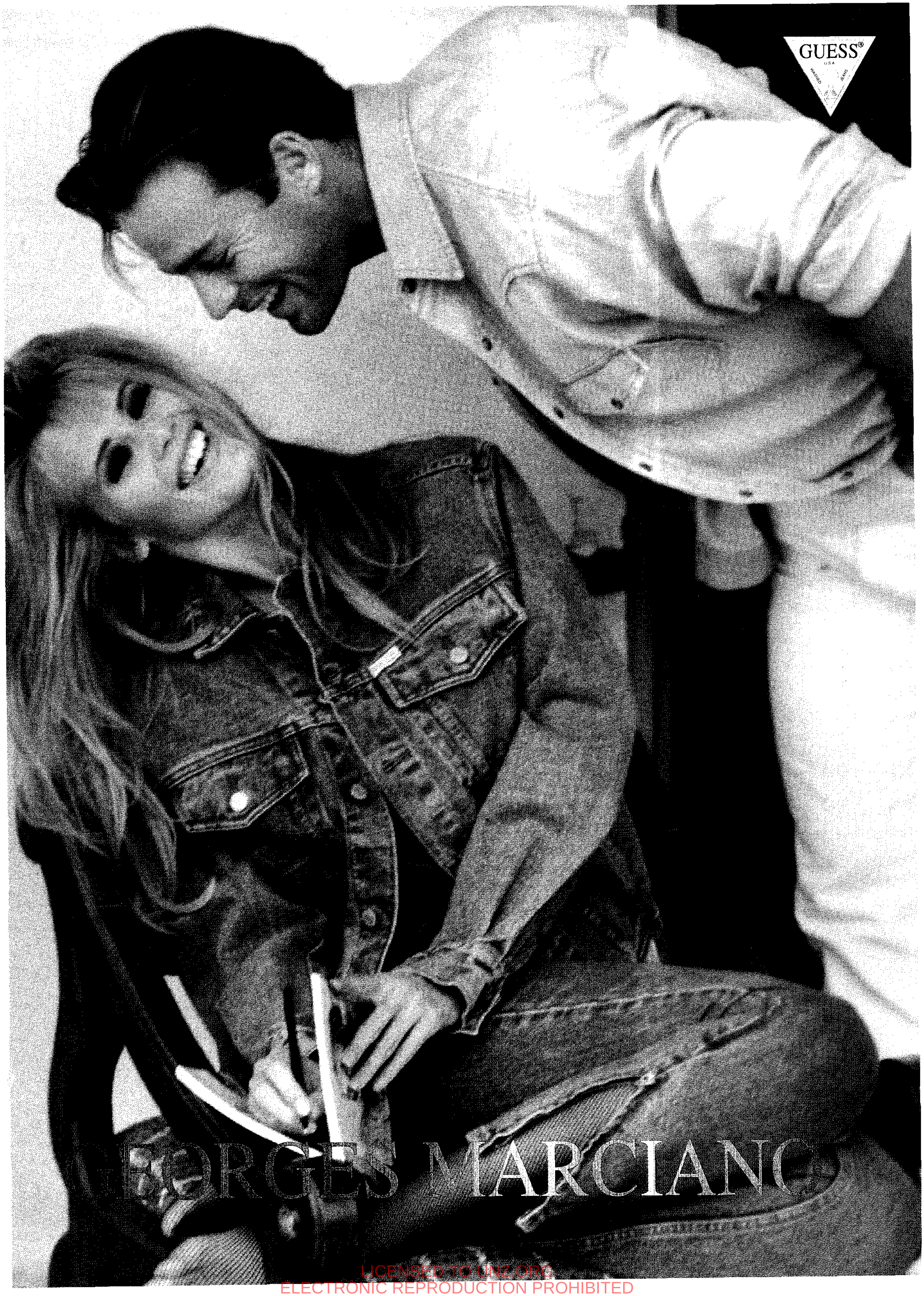
JENNIFER CAPRIATI

MADONNA



THE PROPOSED MOVIE AD

Photographs: left to right, Carol Halebian/Gamma-Liaison; Michael Ferguson/Globe Photos; Jeff Slocomb/Outline.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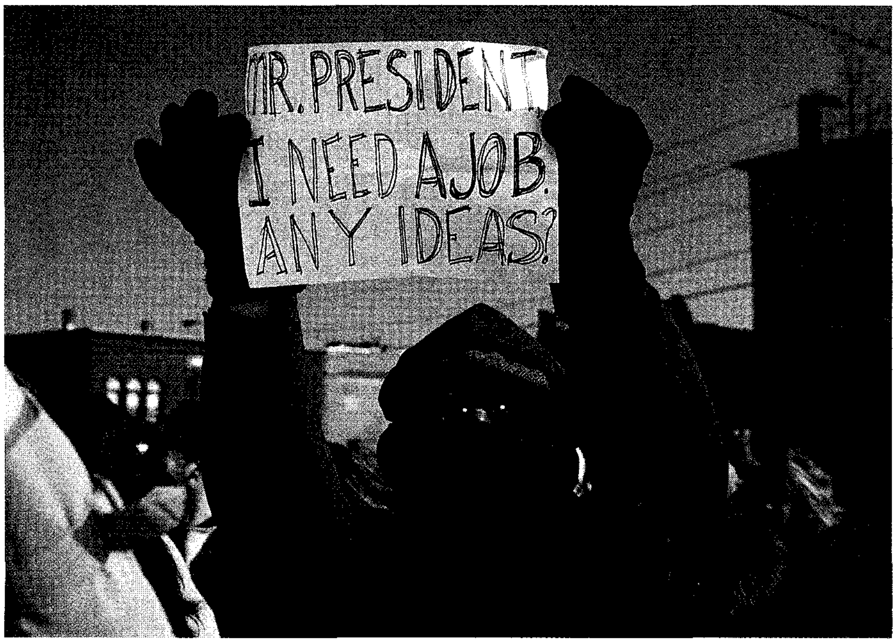
MR. PRESIDENT
I NEED A JOB.
ANY IDEAS?

ARGENTINA?: *A New Hampshire demonstrator greets the president.*

BUSH RUNS SCARED

THE *OTHER* GEORGE BUSH SHOWED UP LAST week. Not the foreign-affairs expert or the domestic-policy dwarf but a third fellow not often seen since 1988: the slightly loopy mumbler of strangled syntax, fractured folksiness, and strange effusions—George Bush, politician. "You can't be president if you don't have faith. Remember Lincoln down on his knees during the Civil War and all that stuff," he assayed at one point during a giddy day on the campaign trail—his first, officially, this year—in sullen New Hampshire. "We are blessed. Don't feel sorry for—— *Don't cry for me, Argentina!"*

There is no spectacle more amusing in politics than George Bush running scared in the north country. Last time, after losing the Iowa caucuses in 1988, he wandered about in truck stops, driving forklifts and throwing snowballs. This time, post-Japan, there were vomit jokes. At every stop. "Sure wouldn't like to have Miyazawa's dry-cleaning bill," he told workers at Davidson Rubber (in the cafeteria, during lunch, of all things).

And the president's intermittent love of country music was back, too. Bush could barely contain himself when, at his first stop of the day—an economic-development meeting—a local real-estate expert described the New Hampshire market by citing a B. B. Watson tune: "There's a light at the end of the tunnel, but I hope it ain't no train." Bush leapt at that, counter-citing a Nitty Gritty Dirt Band song: "If you want to see a rainbow, you've got to stand a little rain." He repeated this at each stop, proudly. The "little bit of rain" was a reference, of course, to the economic implosion New Hampshire's been suffering—a situation the president insisted that he was aware of, and cared about, but never quite got to *see* firsthand during his elaborately orchestrated day in the field. "Message: I care," he told a town-hall meeting in Exeter, Bush doing Dana Carvey doing Bush. "We're trying. We need help."

Help, indeed. "It's a weird year up here," he said later. "Lot of crazy people running around." That the president of the United States was one of them—presidents usually handle New Hampshire from the Rose Garden—had something to do with the dust raised by conservative columnist Pat Buchanan's insurgent Republican-primary campaign but a lot more to do with the panic in a state whose economy usually is as smug and flinty as its residents. Not this year: Five of New Hampshire's top eight banks are in the hands of federal receivers. Real-estate values are 69 percent of what they were in 1988; welfare and food-stamp rolls have increased 51 percent in the past year. The slide has been sickening and lightning-fast. For once, pain—not frugality—is the issue in the New Hampshire primary.

The trouble is, George Bush has never had to deal with anything so weighty as economic despair when he's been in his campaign mode. You don't discuss the real business of government on the stump; you kind of pretend to be an ordinary guy—and tell 'em what they want to hear. Indeed, the goofball man-of-the-people pose seems a sly cover for Bush's profound disrespect for the political process, a disdain he made evident at nearly every stop last week, describing this rather sober and, by contrast, substantive election as a "demagogic year," a "funny season where [everyone] wants to have the most populist appeal," a "political year," when (by inference) no *serious* business could be done.

A political year is when George Bush has to pretend to eat pork rinds. It's when he has to convince the folks that he stands for something more than noblesse oblige, that he has answers for problems he probably thinks unsolvable ("We've got a lot of other programs out there," he tossed off at one stop). He's a good sport; he'll play the game—even though it's a more natural arena for less scrupulous and well-bred sorts, for the "cynics—political newcomers running around out here, promising a quick fix," he warned last week. "We don't need quick political promises out in a parking lot somewhere, to be forgotten when the election's over."

And yet that is precisely how George Bush campaigned in 1988, and why he finds himself in such trouble now. He made the promise to end all "parking lot" promises: "Read my lips. No new taxes." Pat Buchanan has seized on that, and run with it. Recent polls show him gaining ground—twenty points in the past month—and trailing the president by a mere 16 points, 46 to 30. "[My] number is not the significant one here," Buchanan said last week. "What's important is that more than half the people want to take Mr. Bush's nomination away from him."

The columnist is half-right. His number isn't significant. But more than half the Republicans in New Hampshire probably don't want to end George Bush's presidency, either—most of them just want to send him a message. Buchanan is a swell vehicle for that. He is as precise as Bush is goofy; he delivers his anachronistic, dangerous "America First" message in sound bites and never fails to entertain. "I'm not a protectionist; I'm a trade hawk," he says, sounding not too different from Tom Harkin. He can also do an earthbound version of Jerry Brown: "What we have in Washington is one-party government that conspires and

Photograph by Herb Swanson/Sipa.

colludes on taxes and quota bills, and gives itself pay raises of 40 percent. . . . Both parties need to be dumped over."

Interesting figure, 40 percent. That's probably what Buchanan will have to get for the press to declare him the symbolic "victor" in New Hampshire on February 18. Eugene McCarthy "beat" Lyndon Johnson with 42 percent in 1968 (Johnson wasn't on the ballot but mounted a well-organized write-in campaign). But even if Buchanan beats the president outright, chances are his insurgency will stop here: Unlike Johnson, Bush won't withdraw. No Republican of stature will act on the blood in the water and jump in to finish the president off (as Bobby Kennedy did in 1968). Buchanan will have trouble winning anyplace else. End of story—except for the damage done to Bush's viability in the fall campaign.

There is no doubt the president is hurting now, not just in New Hampshire but across the country. There was an attempt by White House aides last week to sell the notion that "average Americans" were pleased that George Bush had gone to Japan and talked tough. "That's crazy," says Mark Mellman, a Democratic pollster who has been conducting focus-group discussions among independent voters. "We haven't found a single person who says Bush talked tough in Japan and got results. They say two things: That it was a crass political move—and that he failed."

The Japan foray lingers, mind-boggling and disastrous. It was not a diplomatic venture but a *political* trip presided over by the loopy, goofball—*political*—Bush; the foreign-policy master was nowhere to be found. "It was perhaps the goofiest presidential trip in history," says Richard Holbrooke, assistant secretary of state for Asian affairs under Jimmy Carter. "I have no doubt that if the president could wave a wand and make it disappear, he would."

More than that, it was a reminder of the "Other" Bush's worst quality: his utter cynicism, his willingness to toss over his firmest beliefs—in this case, free trade and diplomatic courtesy—for political effect. He did it in 1988, campaigning on a platform of flag factories, Willie Horton, and pork rinds. He did it again last week, reminding audiences of his personal triumph—almost exactly a year ago—in Operation Desert Storm and promising to use "that same kind of leadership to solve some of our own social problems, to get the economy moving again—and get New Hampshire back to work."

Why didn't he try that ten months ago, when he had a 90 percent favorable rating in the polls and the power to move the nation in any direction he chose? Indeed, for Bush to raise the prospect of an activist domestic presidency *now* seems little more than another cynical "parking lot" promise. But then, that's what this fellow tends to do when he's running scared. ■

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TURNSTILE JUSTICE

THE EDISON OF TOKEN BANDITS

RONDELL WILKINS LATER SUGGESTED THAT everything might have been different if he had stuck to drums in tenth-grade music class, if he had not decided that girls might find another instrument more romantic. He still would have gone on to join the Army, and he still would have taken a job at the post office, and the end of the late shift still would have seen him go down into the Penn Station subway. But he never would have taken up that battered guitar. He never would have been strumming away despite the missing strings. He never would have been singing "Hotel California" when that shout rang out.

"Freeze!"

The order had come from a pair of transit cops, who strode up to seize the guitar. Rondell and two older men who stood nearby were brought before a shoeless derelict. The derelict identified the guitar as the one he had been playing for spare change. He then fingered the three prisoners as the men who had robbed him at knife-point.

Rondell told the cops that he had been waiting on the platform when the two men appeared, that he had only borrowed the guitar to pass the time until a train arrived to take him home to the Bronx. The cops responded by placing nineteen-year-old Rondell Wilkins under arrest, and that August day in 1981 ended with him in the same jail as the father whose fate he had long sought not to share.

For all but four years of Rondell's life, his father had been in prison doing time on armed-robbery charges. The father's latest arrest had come just two weeks before, when he had tried to stick up a Woolworth's with a toy gun. He now saw his son Rondell arrive at Rikers Island, also charged with armed robbery.

In those first days, Rondell went to his father's cell block to plead his innocence. He was no less passionate than he had been at the scene of his arrest. His father was no more believing than the two cops.

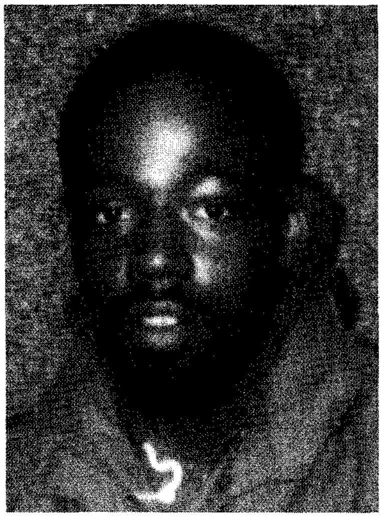
"He was like, 'You know you did it,' " Rondell says.

Rondell returned to his cell block in tears, and the two did not speak again before the father was shipped upstate to serve a minimum of fifteen years. The District Attorney's office offered Rondell a deal that would have allowed him to go home in a month if he agreed to plead guilty. He declined, insisting on going to trial even if he risked a much heavier sentence.

"Everybody had told me, 'Don't end up like your father,' " Rondell says. "I had made a promise to myself I would never have a record."

At the trial, Rondell took the stand and told his story. The derelict also testified, and he again identified Rondell as one of the robbers. The jury returned a guilty verdict, and the judge imposed a sentence of two to six years.

Before he was shipped upstate, Rondell was visited by his mother. She brought along his seven-year-old brother, Balau Lewis, who was known to everyone as Bam Bam.



Token entry
Token entry

"I WAS THE BEST": *Rondell Wilkins (above), and the legitimate emptying of a turnstile.*

"Bam was asking all kinds of questions," Rondell remembers. " 'When're you coming home?' 'Why you got to be in here?' 'Why you all wear that color?' 'Those guys in the blue suits, do they bother you?' "

Bam Bam then pointed to the steel door from which Rondell had appeared.

"He said, 'What's behind that door?' " Rondell remembers. "I said, 'You want to find out?' He say, 'Yeah, I want to be with you.' "

At Coxsackie Correctional Facility, routine testing set Rondell's IQ at 145. He studied there toward a college degree, and he kept himself in cigarettes by writing horror stories for other inmates, the tales being a hybrid genre he calls drugs-vampires-espionage. He remained somewhat bitter toward the Transit Authority.

After three years, Rondell was released, and he was still wearing state underwear when he descended into the subway with a big bag of tools. He went to a closed end of the 167th Street IND station in the Bronx and set to work on an empty turnstile with pliers, bolt cutters, a hacksaw, and any number of hammers. He then made his great discovery.

A short time later, Rondell sauntered up to a turnstile in an open section of the Soundview station. He slipped the claw of a hammer into the particular spot he had found near the lock. He gave a little jerk and the turnstile popped open.

In a flash, Rondell was gone with some 600 tokens. He proved able to fence them for $400, and he began hitting turnstiles all over the city. He remembers, "I would walk away laughing, jingling. Every step jing, jing, jing."

Soon, Rondell found that a sharpened screwdriver worked even better than a hammer. He studied the routines of the police, as well as those of the clerks who periodically emptied the turnstiles. He also learned to wait until the right instant.

"It's like you *feel* a station," Rondell says."Every station has a heartbeat, and I don't care how crowded it is, it has these little quiet moments."

When a lull came, Rondell would step up to a turnstile that was nearly due to be dumped. He would work the screwdriver with the crook of his knee, and he would have as many as 5,100 tokens. He often "spanked" more than one turnstile

Photograph right, by Charlie Samuels.

in a station, and the day of a big Mets game saw him get 7,000 tokens from the Shea Stadium stop. Rondell fled as fast as he could when the loot weighed 56 pounds.

"Talk about heavy crimes," Rondell says.

Any number of stores proved willing to fence tokens, and Rondell was making as much as $15,000 a week. The average week brought $8,000, and he gave washing machines to both his mother and the woman across the hall. He bought himself a motorcycle and $800 suits and baby gator shoes and a four-finger gold ring that said TRANSIT.

The day the subway fare rose to a dollar, Rondell bought a big Carvel ice-cream cake and threw a party. He and his family laughed and danced and ate through the night, and the days ahead saw him back underground, doing better than ever. The nights often found him sleeping with his screwdriver at his side, dreaming of turnstiles.

"It was like an itch in my brain," Rondell says. "That was my obsession. That was my baby. That was something I created."

On a whim, Rondell decided to clean out the entire East Side IRT. He went from 96th Street to 103rd Street to 110th Street to 116th Street, and there he encountered a police officer. That was the first of at least fifteen arrests for breaking into turnstiles, a majority of which led to his being released with a Desk Appearance Ticket.

"It was always petty larceny, petty larceny, petty larceny," Rondell says. "They think they got you, then they look at it and say, 'Damn, he didn't really do much.' "

But the sheer volume of arrests eventually led to Rondell's actually serving a number of days in jail. He resolved to go straight, and he took a job as a messenger. The trouble started before he even got to the office.

"I kept having to ride trains to work at rush hour," Rondell says. "You can imagine how I felt seeing all that money going in. The turnstiles were talking. *'Come on, me!' 'No, me!' 'Me!' 'Me!' 'Me!'* "

At the end of two weeks, Rondell brought home a paycheck for $130. He took up his screwdriver again and one jerk of the knee brought him $2,000. He only had to go to another turnstile whenever he wanted more.

"I didn't see less than $500 in my pocket," Rondell says. "If I had less, I considered myself broke."

After some scores, Rondell took his girlfriend to a store and said she could buy anything she wanted. They stayed in midtown hotels, and the subway system remained a personal bank account in which millions were deposited each day. The trouble was that Rondell could not keep himself from revealing the secret of his success to a number of less prosperous thieves.

"What I learned was if you get a gold mine, don't let anybody else know where it's at," Rondell says.

The few people Rondell told spread the word to others, and what became known as token bandits were soon hitting the subway system for $2 million a year. The day finally came when Rondell went down into the 103rd Street station to find that the Transit Authority's Research and Development unit had come up with not only a new lock but a small stainless-steel vault as well.

For several months, Rondell was able to find turnstiles that had not been converted, and he made his final hit at Union Square. The last old lock meant the last turnstile break-in by him or anybody else, and he went home having cost the Transit Authority more than $10 million. The $1-million he estimates he stole himself had all gone to living high in about as many ways as were possible.

"I did have fun," Rondell says.

By then, Bam Bam had grown into a slender fourteen-year-old. He worked security for a crack spot on Stratford Avenue, and the job called for him to be armed. Rondell decided he could do everybody some good by selling Bam Bam's gun.

"He said, 'Where's my gun? I'm telling Mom,' " Rondell says.

His beloved screwdriver now useless, Rondell ended up snatching a gold neck chain from a woman on the subway. Her boyfriend then pushed Rondell between two cars and he almost lost a leg. He went from the hospital to share a jail cell with Slick Rick, a rap star who was being held for attempted murder.

"The king of rap and the king of the bandits all in one cell," Rondell says. "I'm a celebrity, but I ain't gonna let it go to my head. Not too many people can say they were the best at anything, and I was the best. The best in the world."

The other day, Rondell was back in town on a furlough from the prison where he is serving two to four years. Bam Bam had turned sixteen and had become a father. He had been sitting out with his infant son when he heard the same shout that had once come to Rondell.

"Freeze!"

Now Bam Bam was on Rikers Island in cell block C-74, behind the very same steel door at which he had once pointed. He was charged with shooting a 30-year-old man to death on Elder Avenue, but he was insisting he was innocent and he hoped to prove himself so at trial.

On his way back to his own jail, Rondell went to see the baby known as Little Bam. Rondell peered through the slats of the crib and saw a tiny face that looked exactly as Bam Bam had at that age.

"I told him, 'Shorty, don't get too used to these bars,' " Rondell says.

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The Bottom Line/Christopher Byron

THE MONSTER THAT DEVOURED NEW YORK

THE CITY'S RUNAWAY BUDGET

DOES THE SURGE IN THE STOCK MARKET mean recovery is around the corner? New Yorkers certainly have reason to hope so.

Unfortunately, even a robust recovery may not do much for their city; its runaway budget can be counted on to act like a foot-through-the-floor brake on any sustained expansion in the local economy.

On the face of it, the stock-market rally has certainly been impressive. It began last month with a one-percentage-point cut in short-term interest rates by the Federal Reserve and has since pushed the Dow industrials up more than 11 percent—a gain that would be respectable enough if it took even a full year to achieve.

In theory at least, the rally should be good news for New York, which is, after all, the financial capital of the country. The folks on the staff of State Comptroller Ned Regan, who monitors the city's finances for the Financial Control Board, had begun to detect faint stirrings in the economy even before the rally erupted, and now they are growing hopeful that the worst of the slide may soon be over. One important bellwether: a firming up of receipts for corporation taxes—a sensitive indicator of the level (and direction) of economic activity in the city as a whole.

"We're not out of the woods yet," says Elinor Bachrach, deputy comptroller for the city of New York. "We probably won't see a return to a sustained economic expansion for quite a while—perhaps until the end of 1993—but the situation at last seems to be starting to level off."

But if you think that's good news, look carefully at the chart on this page. It gives a powerful insight into one key reason no mere stock-market rally is going to fix New York City's problems for long.

Politicians can brag all they want about how tight their budgets are. Yet the real way to judge the question of fiscal responsibility is to examine whether spending is rising or falling—for more than a year or two at a time—in relation to the growth of the underlying tax base. If public-sector growth year after year keeps outpacing the growth of the tax base, the day will come when the public sector simply taxes the private sector out of existence.

That is the danger the city may eventually face, for as the chart plainly shows, public-sector spending in the city has got profoundly out of control. The private sector of the city's economy has grown by only 7 percent in the past ten years, combined federal and state aid to New York City has increased by 78 percent, and the city's operating budgets have exploded by an astonishing 114 percent.

Result: Like a relentless python, the city's public sector has been squeezing the life out of the wealth-producing private sector. According to data released last week by the state comptroller's office, the city has 13,500 fewer workers on the payroll than it did a year ago. Nonetheless, between now and 1996, overall fringe-benefit costs for those who remain are projected to rise by 32.6 percent.

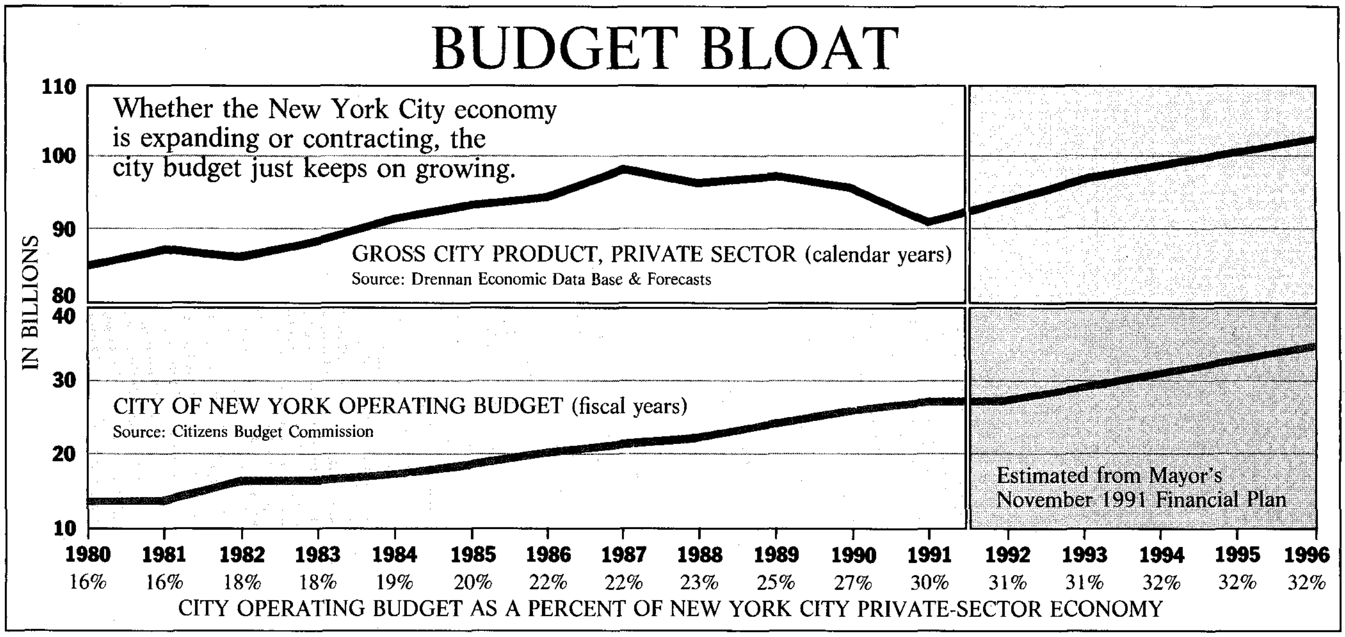
Why the increase? It's mainly the result of projected growth in employee health insurance and workers' compensation payments. In short, taxpayers will be shelling out more but seeing nothing for it in return.

Similarly, debt-service outlays also are expected to rise dramatically, from less than 9 percent of the budget in the current fiscal year to more than 11 percent by 1996. Since the increase will result from paying off borrowings for capital projects on which the money has long since been spent, taxpayers will once again see the city's budget expand without any sign that the city's quality of life is being improved.

The chart, which tracks the evolution of this trend, is based in part on an analysis of fifteen years' worth of city budgets, done for me by the Citizens Budget Commission, the private watchdog agency that monitors trends in how City Hall spends taxpayer money. The other key element in the chart is data, also prepared specially for this article, from economist Matthew Drennan of Cornell.

The Drennan data, extracted from national economic statistics published by the U.S. Department of Commerce, use 53 key categories of employment in the economy to calculate what constitutes the annual private-sector economic output of the city.

Allowing for the fact that the city keeps its books on a fiscal-year basis that begins in July, whereas the Commerce Department data are compiled on a calendar year, the chart compares the growth of


BUDGET BLOAT

New York City's operating budgets since 1980 with the growth of the private sector during the same period of time. What the chart shows quite vividly is that city budgets keep growing year after year, through good times and bad, whether the economy itself is expanding or contracting.

In 1980, the city budget equaled roughly 15 percent of the city's private-sector economy. Since then, the share has risen without letup and now amounts to precisely twice the load on the private sector that it did in 1980. By mid-decade, the burden looks to be even heavier still.

The pattern is set in concrete, contends Dean Mead, the sharp-eyed analyst at the Citizens Budget Commission. Moreover, it really doesn't matter who the mayor is, either. "When things are good, the city winds up spending more on all sorts of things," says Mead. "But when things are bad, many expenditures—particularly for categories like public assistance and Medicaid—keep growing anyway, so the budget just keeps swelling, one economic cycle after the next."

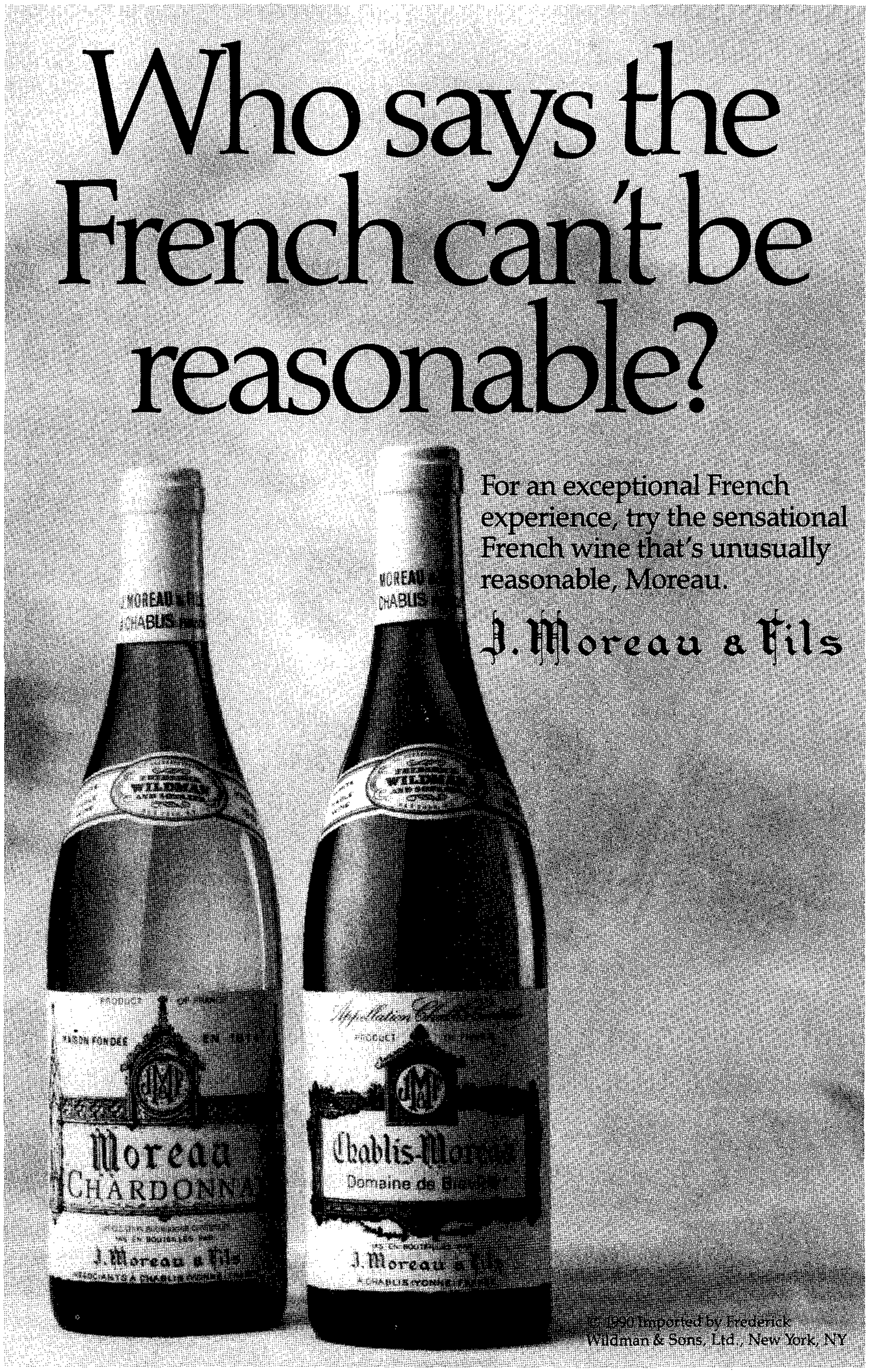
This is a problem that long predated the arrival of David Dinkins, and will probably still be facing New Yorkers long after he's gone. Though Dinkins has done an underappreciated job of curtailing spending, he has, sad to say, done nowhere nearly enough.

What's more, Dinkins's projected budgets for the "out-years" between now and 1996 amount to little more than wishful thinking. Last summer, the mayor promised to bring the budget permanently into balance by fiscal 1996, and in November, he sent the Financial Control Board a spending plan to achieve just that.

The plan is a joke. For one thing, according to the Drennan data, in only 3 of the past 35 years—1962, 1984, and 1987—did New York City's private sector grow at a rate of more than 2.85 percent annually. Yet for Dinkins's plan to produce so-called structural balance by fiscal 1996, the local economy will have to grow at least as fast as that—not just for four quarters at a shot but for five full years.

Even if the local economy does grow at that breakneck pace—an impossibility—Dinkins's plan calls for the spending in his out-year budgets once again to grow even faster. Though the projected average annual-growth rate of 3.2 percent for those budgets is down sharply from the 5.7 percent rate of the budgets of the past five years, the rate is still way beyond the financial plan's own growth forecast for the economy as a whole.

More than simply failing to achieve permanent balance in the out-years, the plan promises to continue the crippling trend of the past decade and more, as the public sector keeps claiming an ever-larger share of the private sector's wealth. If New York is to have a future, this is one trend that simply must be reversed. ■



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On Madison Avenue/Bernice Kanner

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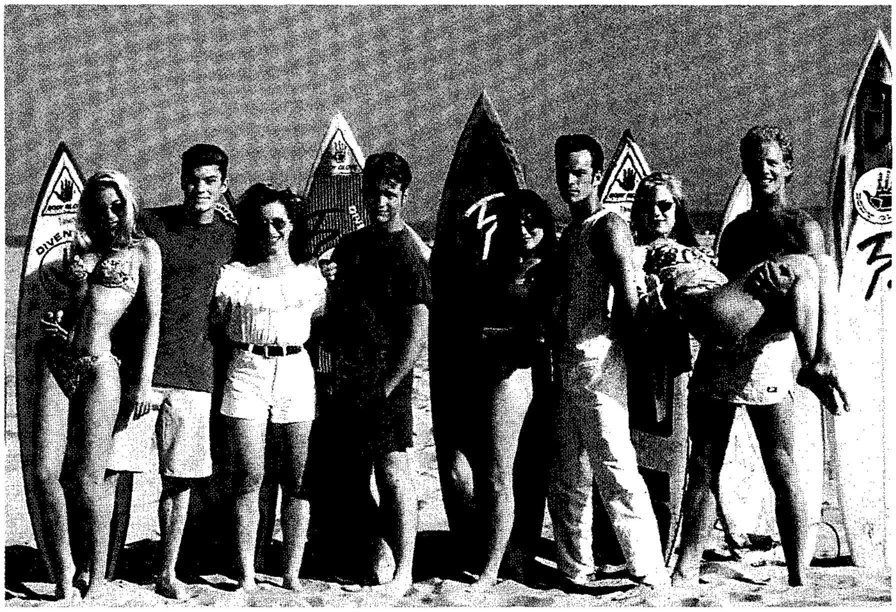

A TEEN DREAM COME TRUE: *The hot stars of Fox's hot show.*

BEVERLY HILLS FEVER

THE RETAIL WORLD IS CRUMBLING. FOR THE first time, sales of licensed products are down, and no one seems to have disposable income or the disposition to spend it. And then there's *Beverly Hills, 90210.*

The Fox network's drama—Thursdays at 9 P.M.—is the new "New Kids," the sequel to last year's teen-licensing and promotional phenomenon. Hamilton Projects, which represents *90210* for producer Spelling Entertainment, says that *Beverly Hills, 90210* packs in elements of MTV, *thirtysomething, The Brady Bunch,* California cool, and Americana.

"It's the only show on TV that portrays teen life as it really is," says Randi Reisfeld, editorial director of *16* magazine and the author of *Loving Luke* and *The Stars of Beverly Hills, 90210: Their Lives and Loves.* The books probe Shannen Doherty and Jason Priestley, the actors who play the unworldly twins Brenda and Brandon Walsh, who have moved from Minneapolis to the fast-paced, glamorous hills of Beverly (where their schoolmates have call-waiting, designer surfboards, and Mercedes-Benzes). "They're the ultimate in-crowd," says Reisfeld. "The guys are gorgeous and the girls are hot; they've got money and, under the glitz, are struggling with the same things teens in America are: parental divorce, alcohol, sex, and AIDS."

90210 is as big on Madison Avenue as it is on Main Street. Though the show is often controversial (in one episode, Brenda has sex with her beau, Dylan McKay, played by Luke Perry), this fall, licensers deluged the market with varsity jackets, sleepwear, watches, boxer shorts, and autographed caps. Others are borrowing from the show to boost their brands: *90210* cast members urged youngsters to volunteer in their communities as part of Noxzema's "Most Extraordinary Teen" contest. (Fourteen-year-old Ellen Bigger of Key Largo, Florida, won dinner with Luke for founding a "Say No to Drugs" program when she was eleven.)

In August, Oxy acne medications will conduct a contest whose winners will fly to "the ritziest Zip Code in Beverly Hills, meet some of the cast, and become part of the *90210* experience," says Debra Joester, senior vice-president of Hamilton.

Mattel is fashioning a doll collection of the *90210* characters. Milton Bradley has come out with giant puzzles that can be hung as posters and is working on a board game. Several other major marketers are finalizing their *90210* promotions. Hamilton Projects is said to be negotiating with Coca-Cola about using the stars in ads, and a fast-food company plans to harness them to a stay-in-school public-service message. A hair-care company is considering a *90210* campaign, and for back-to-school 1992, there'll be new *90210* fragrance and cosmetics products.

In January, Worldvision Home Video rushed out a 90-minute rental cassette of the initial episode, and it plans to release a version for purchase this summer. "*90210* wasn't a major hit for several months, so many people never saw the pilot," says Gary Delfiner, vice-president of marketing for Worldvision. "The number of orders from video stores suggests a total viewership of more than 1 million."

Since United Brands International began licensing character-adorned T-shirts and boxer shorts three months ago, stores have been selling "15 to 50 percent of their inventory a week," says president Lance Walsky. "Several major stores are on their sixth reorder—some are picked clean over a weekend." While most other licensed products thrive in city neighborhoods, *90210* is tearing up the suburbs. Says Walsky, "It's not the whole population who can identify with nine white kids driving BMWs."

But judging from the Nielsens, *90210's* appeal is wide. The show, which made its debut in October 1990, generally attracts about 50 percent of 12-to-17-year-olds and has been luring in the under-11 and 18-to-34 markets as well. Occasionally, it has topped the highly ranked *Cheers,* which shares its time slot, and it regularly bested *FBI: The Untold Stories* and *The Trials of Rosie O'Neill.*

"Teens have very strong ideas of what's cool," says Joester. "Major companies often find that what appeals to them is too controversial, as Pepsi learned from its Madonna promotion." Most teen promotions come from the music world, like New Kids on the Block, or occasionally from the movies, she adds. But they're attractive because eight-to-twelve-year-olds in the United States have $3.5 billion in discretionary income and influence another $70 billion in purchases.

"They may be the only ones left in America with discretionary income," adds Glenn Hendricks, director of licensing for OSP Publishing. "We've sold 5 million posters in the last six months, more than New Kids sold in a year. [Luke Perry, a rebellious James Dean type, is the top seller, followed by Priestley, then group shots.] *90210* went from nothing in April to a downpour in August. Experience tells me that what's hot today could be cool tomorrow; but so far, orders are holding steady."

At first, the only executives interested in a tie-in with *90210* were those who had teenagers. But in September, a publicity blitz landed the show's stars on magazine covers, including *Entertainment Weekly* and *People.* Hamilton now has licensing agreements with some 30 manufacturers. (Companies that produce licensed products typically pay royalties of 7 to 12 percent.)

As a licensing property, "*90210* is big-

Photograph by Andrew Semel.

ger than *Dallas* or *Dynasty,* but it's no Mickey Mouse classic or $1-billion bonanza like the Ninja Turtles, and it probably won't match the upcoming sequel to *Batman,*" says Karen Raugust, editor of the *Licensing Letter. 90210* also shines when the rest of the industry doesn't. Blame the recession and—apart from those reptiles—a dearth of blockbuster properties, but last year, says Raugust, sales of licensed products fell to $63.5 billion, down 4.5 percent from 1990.

Beverly Hills, 90210 isn't the first TV hit to spawn licensed products, of course: Animated shows such as Fox's *Simpsons* and Saturday-morning cartoons regularly inspire licensers, as do live-action programs like *The Dukes of Hazzard, thirtysomething,* and even the eccentric *Twin Peaks.* But not all have built store traffic as *90210* is doing, or inspired retailers to set up specialty shops. Macy's, for example, has *90210* "concept boutiques" in 47 stores. Over the holidays, Macy's held a contest, previewed an episode, and offered fans club membership. (The *90210* fan club, started at the end of November, should soon have more members than the New Kids', the largest fan-club operation in the world, says Niall Yoshizumi, director of marketing at Fan Asylum, a fan-club network.)

But it's in the publishing arena that *90210* has started an avalanche. Welsh Publishing launched a bi-monthly *Beverly Hills, 90210 Magazine* in October (circulation is already 300,000); the September issue of *Sassy* featured paper dolls of the cast for readers to dress. *YM, Teen,* and *Seventeen* have all featured the characters prominently. And five publishing houses have released a total of at least nine paperbacks tying in with the pubescent drama.

HarperCollins is planning its fourth and fifth authorized paperback novels based on the serial's plots. *Which Way to the Beach?* will be published in June and *Fantasies,* based on an idea suggested by Aaron Spelling, in August. The first three books are some of the fall's best-selling young-adult titles, says editor Katie Tso.

Berkley's *Luke-Mania! Jason-Fever!* took just six days to write. Penguin/Signet Special's *Stars of Beverly Hills, 90210* is an oversize pictorial, and Pocket/Archway's *Beverly Hills, 90210: The Lives and Loves of Today's Hottest TV Series* promises to debunk rumors and misconceptions about the stars.

"Being first out with an instant pop souvenir paperback [*The Stars of Beverly Hills, 90210: Their Lives and Loves*] gave us an edge," says Bantam spokesman Stuart Applebaum. "We're selling hundreds of thousands of copies, and probably would sell even more if there weren't so many other *90210* products out there. We don't lose sight of the fact that this is a fad; it flamed up and, eventually, will flame out." ■

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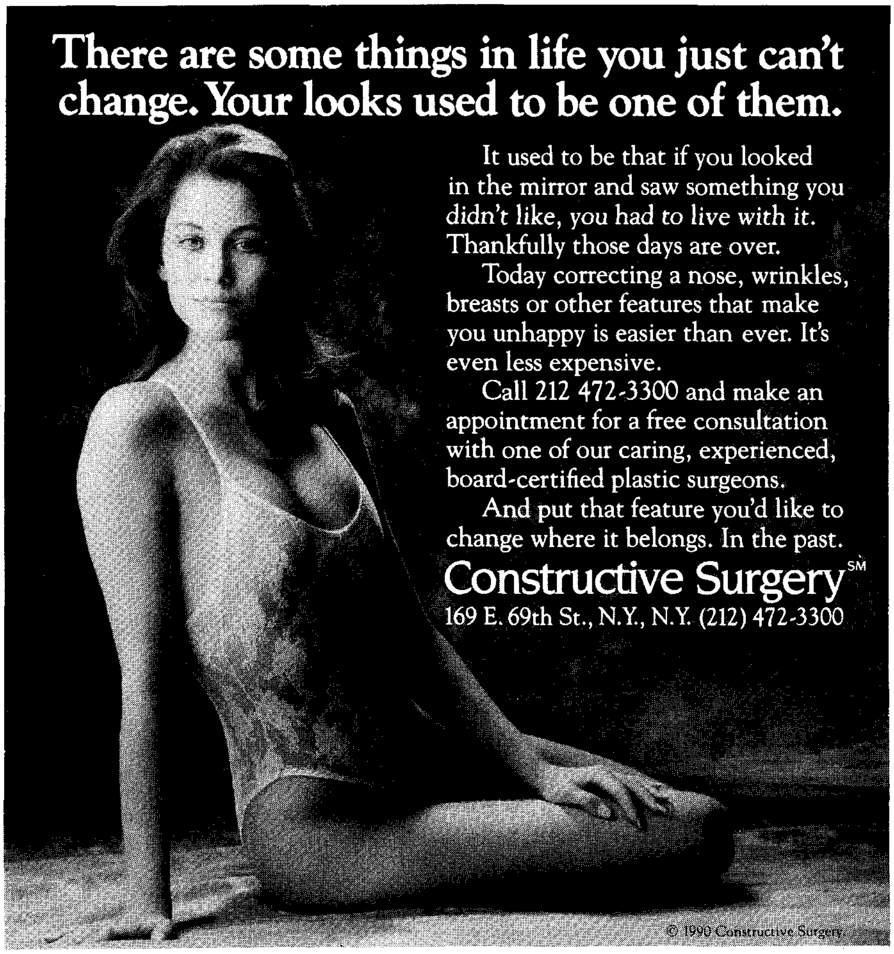

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FAST TRACK

EDITED BY CHRIS SMITH

BRIEF LIVES

This Magic Moment

FIRST COMES THE MUSIC: the nostalgic notes of "Dancing in the Dark" drifting across the stage from the wireless.

He takes her hand, and they begin to dance.

"Do you know the words?" Gerry asks.

"I never know any words," Christine replies.

"Neither do I. Doesn't matter. This," he answers, beginning to move to the music, "is more important."

For the next six minutes, Robert Gwilym and Catherine Byrne create one of the most poignant interludes in *Dancing at Lughnasa*, Brian Friel's play about a household of five Irish sisters and the three men who come into and out of their lives during the summer of 1936. For the scene to work its magic—the audience quite literally heaves a collective sigh of relief when it's over—the duet must be part *Brief Encounter,* part Fred and Ginger.

Byrne and Gwilym in Dancing at Lughnasa.

"It's all about instinct and the power of music, and people just reacting to what they feel," says Gwilym, 35, who plays Gerry, the charming ne'er-do-well who fathers Christine's child and occasionally drops by—on his way to fight in Spain, or to give dancing lessons in Dublin—and sweeps Christine off her feet.

"When I heard I had to dance, I thought, This is *ridiculous,*" says Byrne, 37, a vivacious, nonstop conversationalist and veteran of Dublin's Abbey Theatre, where the play opened in April 1990. "Some nights my legs are like spaghetti. Bob, I say to myself, you better save me!"

When they started rehearsals together, back in October 1990 (Gwilym took over the role in the London production a year ago), they worked first on the dance, then the dialogue. "Everything emanated from the dance sequence. All the emotions and feelings," says Byrne, who's danced with three different Gerrys. Gwilym is the last. On March 2, the entire cast heads back home, and an all-American one takes over.

Gwilym, who calls himself "the family klutz," returns to London. Byrne, who's been living on West 54th Street with her husband and two sons, says it's time to go back to Dublin and get on with her life.

"But New York's been smashing," she says. "I thought I was going to be terrified at first, but after two weeks, I was taking the subway. Tomorrow my little boy celebrates his sixth birthday, and we're going to give him a big American birthday party."

And where might this most Irish of actresses be taking him? "Planet Hollywood. Where else?"

RICHARD DAVID STORY

☐ THINK CUOMO DIDN'T RUN because he couldn't bear the thought of Gabe Pressman being a White House correspondent?

☐ If you could pick any name for yourself, where would Puff Daddy be on your list?

☐ Which came first, the newly paved street or the Con Ed truck?

☐ Which family is more dysfunctional: the Barrs, the Addamses, or the Jacksons?

☐ If Mike Tyson needs bodyguards, why do the rest of us even leave the house?

☐ Who buys all those Roger Whittaker albums?

☐ Why are our colleges farm teams for the NFL?

☐ When the president vomits at a state dinner, does everyone else have to?

☐ Why is the subway the only place you can't get a subway map?

☐ Re-elect Dinkins?

☐ What's an innocent bystander like you doing in a place like this?

☐ If life begins at 40, what was all that other stuff?

☐ Shouldn't a company make money before the CEO gets a big raise?

☐ Do we get time off in hell for being in a plane with children?

☐ Why did we give Kuwait back?

☐ Who sent me *Sweatin' to the Oldies* for Christmas?

20
Questions

☐ How much would you pay to see Rush Limbaugh on Rollerblades?

☐ Shouldn't Cool Whip have a warning label?

☐ I keep forgetting—what's the Twelfth Step?

☐ Is saying that Quayle "isn't as stupid as we thought" supposed to make us feel good?

JIM MULLEN

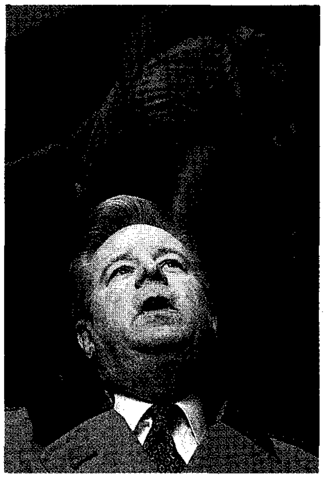
Photograph by Tom Lawler.

CIVICS

HAIL TO THE PRETENDERS

COMEDIANS, BALLPOINT-PEN moguls, and Harold Stassen: A record 63 candidates registered for the February 18 New Hampshire presidential primary. Five of them are from the New York City area.

John Cahill. *Biography:* Lives in Brooklyn, president of a computer-software company, 52 years old. Though a political neophyte, he's as suspicious of the media as a hardened pol is—when contacted for an interview, *he* peppered his would-be interrogator with questions. *Big idea:* The Direct Democracy Project. Cahill says computer technology makes it possible for voters to record their opinions on an issue directly through their touch-tone telephones, the better to pressure their elected representatives. He's also in favor of public executions for those who push drugs in or around schools, and "concentration camps" for convicted drug-dealers. *Campaign slogan:* "It's time to take our country back." *Money raised:* None.

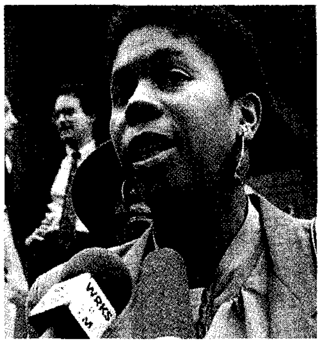

In George's image? John Cahill.

Barry Deutsch. *Biography:* Brooklyn lawyer, 45. Deutsch doesn't just admit that he doesn't have a hope in hell of winning the New Hampshire primary—he insists he doesn't want to win. "I seek no office," he says. "I'm a stalking horse for Eugene McCarthy." Deutsch signs his campaign literature "Love, Barry." *Big idea:* Deutsch will use his campaign to market a range of low-budget political T-shirts and bumper stickers lampooning "King George Bush III" and declaring BY GEORGE! WE READ YOUR LIPS AND YOU LIED. . . . BYE-BYE GEORGE. *Money raised:* $11 from Jerry Brown, who shelled out for a T-shirt reading PRUNE THE BUSH. What if the nation should call upon Barry himself to serve? "I do not want the office," he insists. "I'm a free bird. I only want to go to the beach."

Lenora Fulani. *Biography:* At 41, an old hand in the political-fringe business. As chairwoman of the left-wing New Alliance Party, this private-practice developmental psychologist ran for president in 1988, getting 250,000 votes. She challenged Governor Cuomo in 1990, and has also run for mayor of New York and lieutenant governor. *Big idea:* Fulani's prime political target is not President Bush but the "big-government Democrats," who are, she believes, conspiring to keep her out of debates in New Hampshire. *Money raised:* $950,000. Fulani was planning to show up for the January 19 debate with 300 supporters from Harlem and Manchester to form a "democracy picket" to protest her exclusion, and she calls "the fight for democracy" the most important part of her candidacy. Fulani's increased visibility may, at least, mean that fewer voters mistake her African name—which she adopted in the seventies as a symbol of black solidarity—for Italian. "It happens all the time," she sighs.

$$ ACT...
LA$$
DEMOCRATS
LE CLASS
Barry Deutsch.

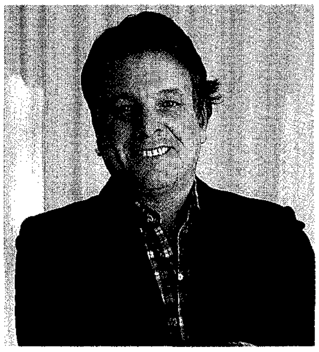
Chris Norton. *Biography:* 53 years old and single, he shares his Upper West Side apartment with two and a half years' worth of back issues of the New York *Times,* stacked in fifteen-day bundles. A former importer-exporter of metal and grain, Norton's campaign bio says he's a "writer and speaker on important political and social issues," though he confesses that that he hasn't published much and his speaking engagements are nonexistent. He ran as a write-in presidential candidate in New Hampshire and New York in 1988. Norton hopes to use his campaign as a springboard for a new career on the lecture circuit ("It pays rather well," he says. "Colonel North—you've heard of him? He makes a lot of money that way"). *Big idea:* The necessity for American industry to convert to the metric system, so the Japanese and Germans will have no excuse for not buying American parts. *Money raised:* $15 from two neighbors. *Campaign slogan:* "I don't have one yet. Last time it was 'Bring a pen and write it in,' and I had 1,000 pencils made up with that on them. I still have 950—you want one?"



Lenora Fulani.

Chris Norton.

Stephen Schwartz. *Biography:* This 48-year-old unmarried former lawyer gave up his practice seven years ago to turn nomad, living in France and traveling in Asia. Last year, he returned to East Hampton and decided to run. *Big idea:* Constituency Capitalism. What if, Schwartz asks, special-interest groups put their money where their morality is and began investing in specially tailored companies? Advocates of legalized abortion could put their money in Choice Pharmaceuticals, which would be dedicated to developing things like the French abortion pill; trade unionists could invest in Organized Labor Capital, Inc., which would help union members take over companies. *Money raised:* None. *Campaign slogan:* "America—live it or lose it." "I know it's a long shot," admits a spirited Schwartz, "but it's as difficult to run for supervisor of East Hampton township as it is to run for president." REBECCA MEAD


Stephen Schwartz.

Photographs: center, Jim Cummins/New York *Newsday*; all others, Steve Winter (4).

BROOKLYN BEAT

WASTE PRODUCTS

STEFAN DOERING'S grandfather kept the families of Delta, Colorado supplied with beef jerky and aspirin from his Rocky Mountain general store. And now Doering is using his grandfather's ideals to sell basic supplies to the people of Park Slope. Only Doering isn't pushing cornmeal and penny candy at his new store, Earth General (72 Seventh Avenue); he's selling socks made of chemical-free cotton, and funky recycled-rubber bags.

Doering, 27, was a computer-systems analyst stuck on an unfulfilling corporate track when the seeds for Earth General began to germinate. He and Ned Geeslin, 30, a former journalist, wanted to give eco-minded consumers a chance to buy natural, environmentally safe products with the ease of stopping at the corner Korean grocer for kalamata olives. All of Earth General's products reuse waste or create very little new waste, like lively jewelry fashioned from broken traffic-light glass ($18–$32), solar-battery chargers ($28.50), nontoxic cleansers, even a toothbrush with replaceable bristles ($7.95). But one of their cleverest creations may be the store's newspaper ads, featuring a photo of David Duke and the line THERE IS SOME TRASH THAT EVEN WE CAN'T TURN INTO ANYTHING WORTHWHILE.

The partners worked to approximate the floor plan of grandpa's general store, and decorated the place with the same planet-friendly paints, wood stains, and floor tiles they now sell. "The paint doesn't contain any of the chemicals that can make you sick," Doering says. "In fact," Geeslin adds, "the smell of the paint was so good that people stopped by and asked what kind of food we were serving."

NOT BLACK. NOT WHITE. HUMAN.

Earth movers: Geeslin and Doering.

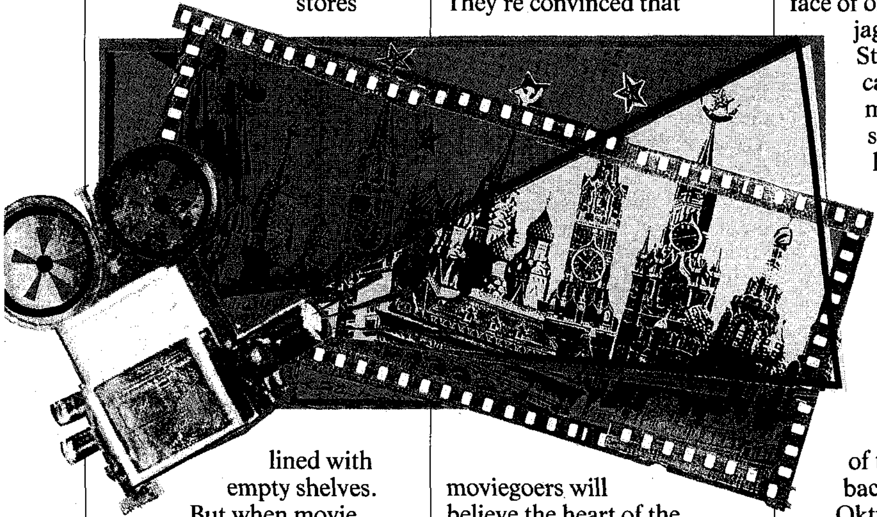
Some of their most savvy customers are turning out to be the children of Park Slope. "They come in and take their parents around the store, lecturing and giving a complete tour," Geeslin says. "They know every product; they know everything about post-consumer versus postindustrial waste. I almost want to put them on commission."

ANDREW ROSENSTEIN

RUSSIAN POSTCARD

Moscow as the Hudson

WHEN IT COMES TO Moscow, the first images that spring to American minds are usually babushkas swaddled in dark clothing standing on long bread queues, and state stores lined with empty shelves.



But when movie mogul Menahem Golan, the man responsible for *Barfly, Superman IV,* and *Lambada, the Forbidden Dance,* thinks of the crumbling Russian capital, he sees New York.

Golan and his American and Russian production crew have been shooting two gangster flicks—*Mad Dog Coll* and *Hit the Dutchman*—in Moscow since September. They're convinced that moviegoers will believe the heart of the former evil empire is the Big Apple in the roaring twenties.

"The ability of film is to create illusion," says line producer Mark Slater. "By moving the camera a few degrees, you can come up with the most amazing vistas of New York. But ten degrees more, and there's a statue of Lenin."

Today, a camera pans the face of one of Moscow's nine jagged-spired Stalinesque buildings, carefully avoiding a massive hammer and sickle, to make it look like the Waldorf-Astoria. Period cars, like a Cadillac rented for a mere 1,000 rubles a day (about $20) from Moscow's antique-car owner's club, help set the mood. But the greatest work of trompe l'oeil is in the backyard of the Oktyabrskaya Hotel, formerly an exclusive lodging for the KGB and the Soviet Union's top brass. By adding wrought-iron fire escapes and flashing neon signs that say EDDIE'S CHOP HOUSE to Russian tenementlike storefronts, the once-quiet Golutvynsky Street is transformed into the Lower East Side.

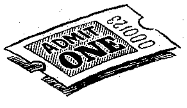
Though the costumes, leading crew, and cast—including Rachel York of *City of Angels* and *Metropolitan*'s Will Kempe—were imported from the U.S., just about all the other jobs in the two feature films employ Muscovites. Despite having to cope with the labyrinth of Russian bureaucracy and Moscow's notorious food shortages to complete the two films in six months, director Greydon Clark says it was well worth it.

The cost? A cool $3-million. "You get a lot of value for the dollar being in Moscow," Clark says, estimating that the bill for producing the two movies Stateside would have come to about $10 million. "We could have never shot this in New York."

JOANNE LEVINE

Photograph by Andrew Garn. Illustration by Lisa Steinberg.

HOT LINE



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

MOVIES

Kafka: Steven Soderbergh, who directed *sex, lies, and videotape*, turns the life of Kafka into a mystery cum thriller starring Jeremy Irons. The film, set in Prague in 1919, revolves around a man who doesn't show up for work one morning (sound familiar?). At the Loews at 58th Street and Fifth Avenue from January 24.

Tohru Nakamura

TASTINGS

BY ALEXIS BESPALOFF

Good examples of California Merlot, softer and richer than Cabernet, also have an intense, spicy quality that complements cold-weather dishes. Try the 1989s of Dry Creek Vineyards and St. Francis and such 1988s as Ferrari-Carano and Kendall Jackson Vintner's Reserve. From $15 to $18 per bottle.

THEATER

The warped Jeffrey Essmann, whose smash solo show last spring included drinks at the "Barbie Nightclub," is back. He's at the WPA Theatre (home of *Little Shop of Horrors* and *Steel Magnolias*), with *Bella, Belle of Byelorussia.* And Minsk was never so manic. *Bella's* a crazy spoof of Soviet life and literature, with characters given to proverbs like "Even in winter, crows are sparrows." Through February 2.

C.Rosegg/M.Swope Assoc.

NIGHTLIFE

David Staller, who's singing the music of Noël and Cole at the Algonquin, is a master at evoking the heyday of popular romantic music and at the same time giving it his own contemporary spin. Tuesday through Saturday at 9:30.

MUSIC

Jan DeGaetani, one of the great singers of our times, will be honored in three memorial concerts. DeGaetani, who died two years ago at the age of 56, was a beacon for an entire generation of young singers. Her repertoire included everything from sixteenth-century song to important new works. The January 23 concert, "The Art of Song," includes work associated with DeGaetani. At Columbia's Kathryn Bache Miller Theatre.

The 92nd Street Y's Schubertiade festival starts with an evening of lieder sung by Hermann Prey on January 25. Through February 2.

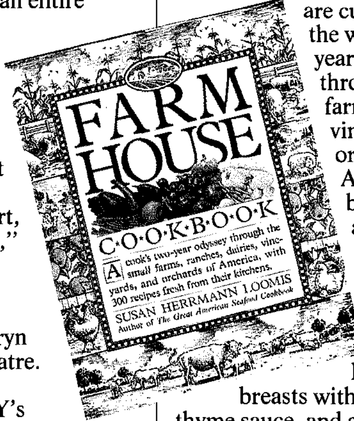
"Focus!": Every year, the Juilliard School puts together a week-long program of twentieth-century music. This is the eighth year, and the performances (by more than 200 Juilliard students) are devoted to the music of the last decade. Opening night is January 24 at Alice Tully Hall.

TELEVISION

Keeper of the City (page 58): Peter Coyote is a pipe-smoking Chicago newspaper columnist; Lou Gossett Jr.'s a tough Chicago cop. They don't get along. There is, says John Leonard, "a refreshing insouciance about race relations" in this very watchable made-for-TV movie. (Showtime; Saturday, January 25; 9 to 11 P.M.)

BOOKS

Farm House Cookbook, Susan Herrmann Loomis (Workman; $22.95): It's hardly food that Auntie Em or Ma Kettle would have cooked, but the recipes are culled from the writer's two-year trek through the farms, vineyards, and orchards of America. To be sure, there are recipes for apple pie and hot biscuits, but it's recipes like duck breasts with honey and thyme sauce, and guacamole from a Florida avocado grower that are especially appealing.

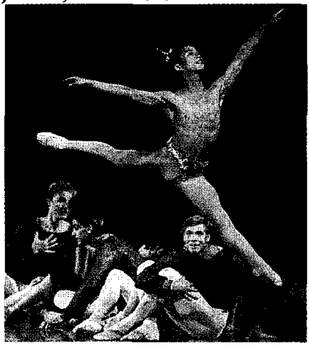

FARM HOUSE
C·O·O·K·B·O·O·K
A cook's two-year odyssey through the small farms, ranches, dairies, vineyards, and orchards of America, with 300 recipes fresh from their kitchens.
SUSAN HERRMANN LOOMIS
Author of The Great American Seafood Cookbook

SHOPPING

This is the last week for "Celebrating Art and Antiques, Eleven Treasures Revealed." The show, which runs through January 25, has works for sale from some of the best galleries in New York, including Didier Aaron, Inc., a specialist in eighteenth- and nineteenth-century antiques and furniture.

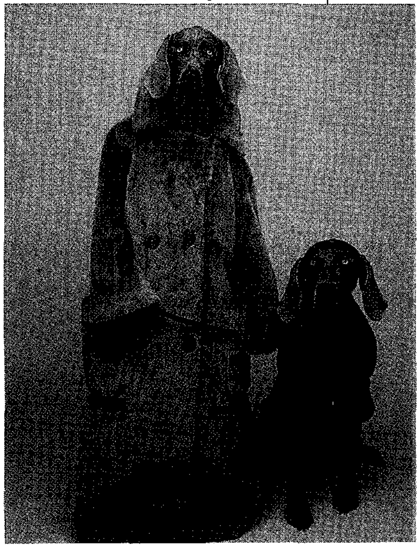
DANCE

The New York City Ballet: Not that *The Nutcracker* shouldn't run forever, but it's good to have the City Ballet back doing some of its classics, such as *Mozartiana, Symphony in C, Jewels,* and *The Concert.*


Paul Kolnik

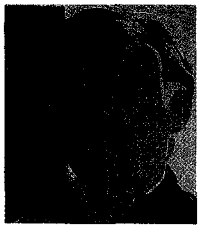
ART

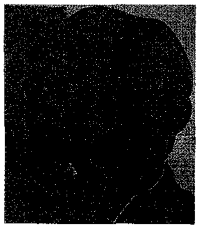
William Wegman: For fans of Man and Fay Ray and all their pups, this exhibition of Wegman and his dogs is a chance to revisit droll old favorites (Fay Ray in a leopard-skin throw is always worth another look) and encounter the unexpected—for example, the photographer's enormous output of drawings and paintings. At the Whitney Museum from January 24.



What Happened to Andy's Treasures?

BY PAUL ALEXANDER

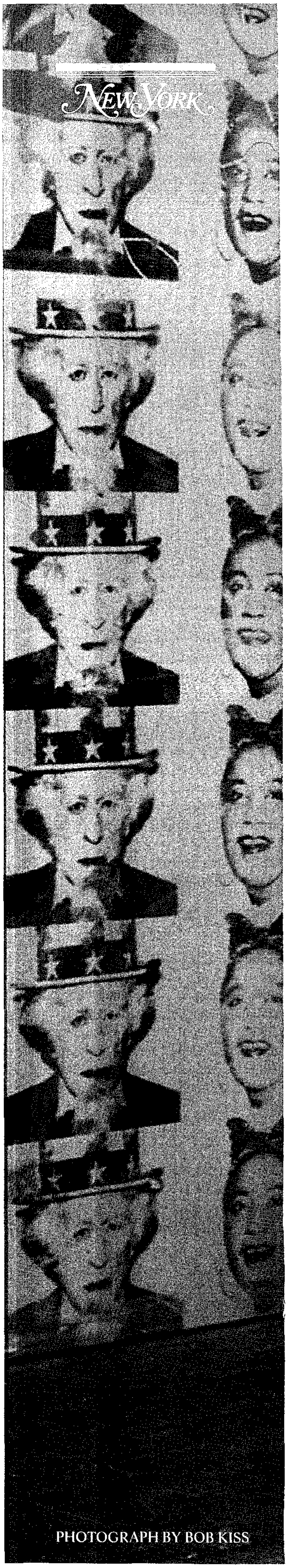




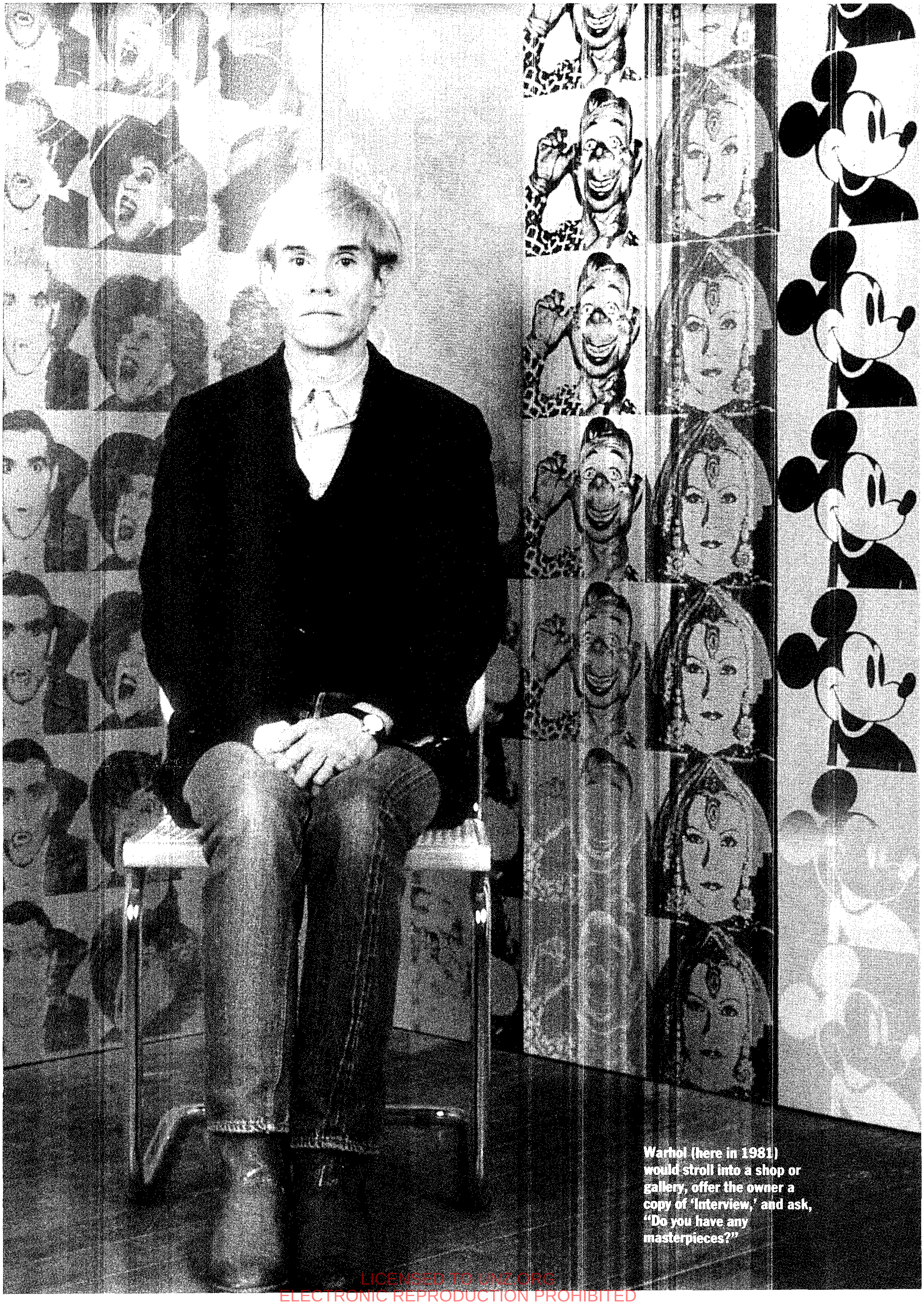
Something was wrong. It was Sunday—flea-market day—and Andy still hadn't called.

For four years now, he'd phoned almost every morning at around ten—to talk about art, to gossip about Liza and Bianca and Halston, but mostly to discuss where they would shop that day. Once they'd made up their minds, Stuart Pivar, an art collector and his best friend since 1980, would pick him up. Pivar's black chauffeur-driven Chrysler limousine would stop at Warhol's elegant East 66th Street townhouse, Andy would descend, and off they'd go.

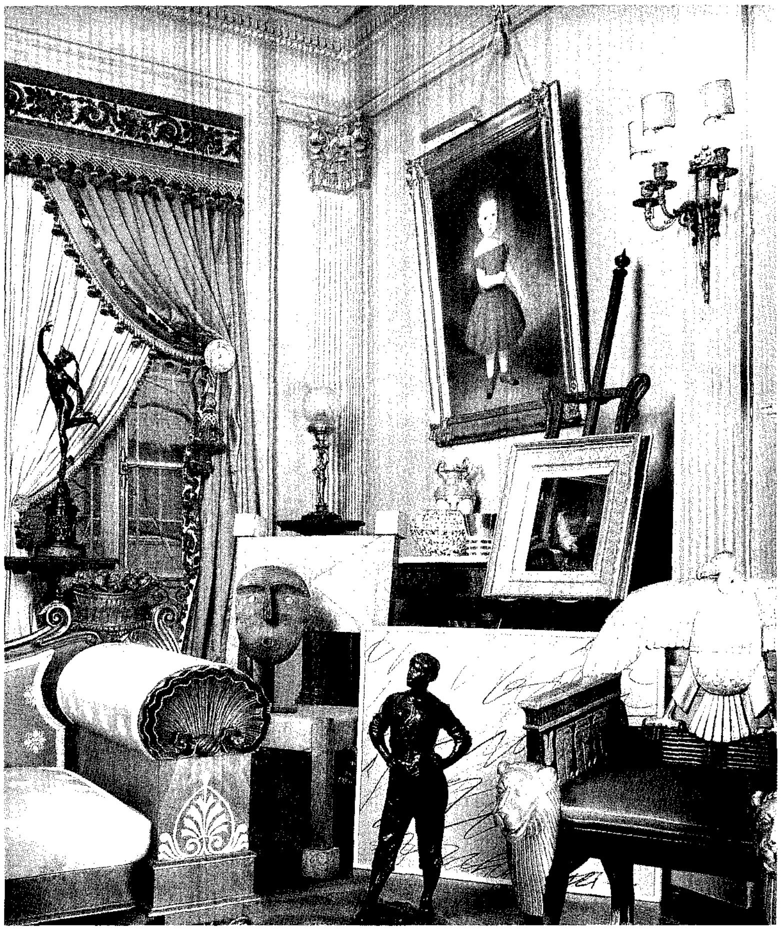
In the next two to three hours, they'd hit shops on Madison Avenue, jewelry stores in the Diamond District, antiques dealers all over town, or the big—and not-so-big—auction houses: Christie's, Sotheby's, Christie's East, Doyle's, Lubin's, Tepper. Carrying a batch of copies of his magazine *Interview* and dressed in blue jeans, a black turtleneck, and what one friend calls "that absurd silver wig," War-

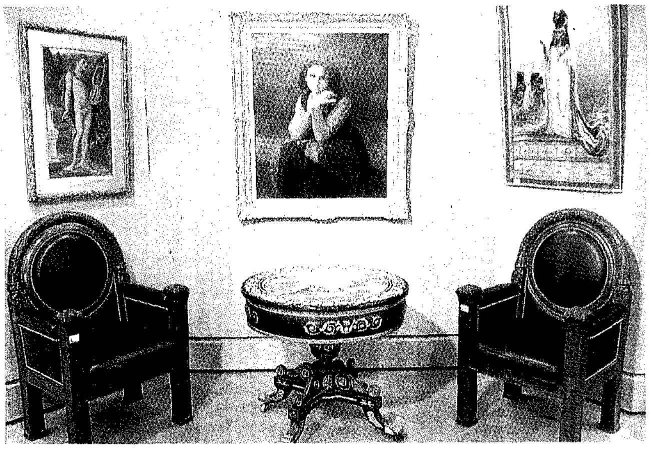


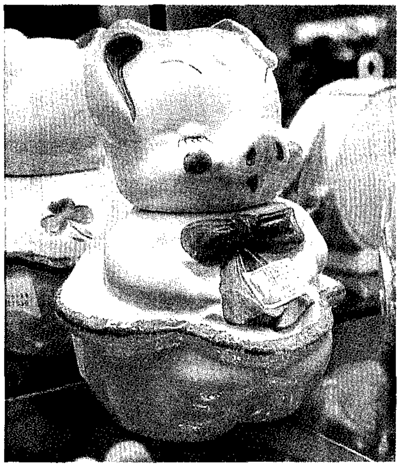
PHOTOGRAPH BY BOB KISS



Warhol (here in 1981) would stroll into a shop or gallery, offer the owner a copy of 'Interview,' and ask, "Do you have any masterpieces?"







Warhol high and low: Inside the artist's townhouse (left) and the displays at Sotheby's in 1988.

FIVE YEARS AFTER WARHOL'S DEATH, HIS E

hol would stroll into a shop, offer the owner a free copy of *Interview,* and ask in his deadpan monotone, "Do you have any masterpieces?" As they went from store to store, Pivar's chauffeur, Beso, would follow after them in the car, and they would pile their purchases in the trunk.

"We frequently found masterpieces," Pivar remembers, "depending on how you define *masterpiece.* Sometimes it consisted of a really fine cookie jar. Other times, it could be a nineteenth-century painting. But it was rare for us to have a masterpieceless day."

Warhol seemed almost obsessed with the act of shopping. "He was interested in every single category of an auction," says Pivar, "from classical antiquities to stamps. He'd look at every lot. When you'd go to the Pier Antiques Show with him, it was like being kidnapped in Lebanon. He'd study every single thing. It'd take three or four hours at least."

At Christie's, Warhol would buy jewelry, especially silver, which he preferred to gold. At the flea market, he'd buy cookie jars to add to his growing collection. One day at Sotheby's, both Pivar and Warhol wanted a $10,000 classical bust, so they bought it together. But Warhol took it home with him and never got around to paying Pivar his half of the money.

Almost everything Warhol bought went back to his townhouse, where the cache of collectibles spilled out of closets and was stacked on the four staircases and piled on the floor—in bags, in boxes, loose. The flea-market outing was the biggest of the week—Warhol's favorite—and Pivar was surprised he hadn't phoned this Sunday.

But Warhol had checked into New York Hospital on Friday, after much prodding, to have his infected gallbladder removed. The artist, whose fear of modern medicine bordered on the paranoid, had told Pivar over and over, "If I go in the hospital, I won't come out."

Out of curiosity, Pivar called Paige Powell, at the time the advertising director at *Interview* and another of Warhol's closest friends. "Why haven't I heard from Andy this morning?" he asked. "Because he's dead," Powell said.

Now, five years later, several of the treasures collected by the Packrat of Pop have yet to turn up—perhaps given away in an uncharacteristic fit of generosity, lost in the confusion following his death, or stashed in a safe place until the market picks up. What's more, one of the wealthiest nonprofit arts groups in the country, the Andy Warhol Foundation for the Visual Arts—set up at the artist's direction to manage his assets and hand out cash to worthy artists and art-related organizations—may never see all the money due it. The president of its board of directors—where clashes are said to be common—at one point even went so far as to deny anything was missing. And much of the legacy of America's premier self-promoter remains in legal limbo, even though almost everyone involved agrees that the whole mess should have been cleared up before now.

NEWS OF WARHOL'S death soon reached the Factory, a huge, pleasantly furnished townhouse at 22 East 33rd Street, where Warhol had worked since 1984. Through the morning, Warhol's friends and associates had phoned one another and pieced together what had happened. After checking into New York Hospital on Friday, Warhol was operated on for three hours on Saturday morning, starting at 8:45. Doctors removed his gallbladder, which was gangrenous. That night, he phoned friends and seemed to be improving. But between 9:30 P.M. and 5:45 A.M., Andy Warhol appears to have suffered a fatal heart attack. By 5:45, when his nurse called for help, he was blue. At 6:21, he was pronounced dead. In the space for cause of death on the death certificate, the deputy chief medical examiner typed PENDING FURTHER STUDY.

Hospital officials called Fred Hughes, a

Photographs: left, © 1992 Frederick Charles; right, Rick Maiman/Sygma (3).

friend, adviser, and business manager who'd met the artist in 1966 and was intimately involved in running Warhol's career for the next twenty years. Before he left his house, Hughes phoned Edward Hayes, the onetime Bronx assistant district attorney, then in private practice and a counsel to Warhol, and—as everyone knows by now—the inspiration for Tom Killian, the lawyer in Tom Wolfe's *The Bonfire of the Vanities.* At the house, the two men, accompanied by a bodyguard hired to keep away curiosity-seekers, dug through the clutter that was engulfing the five-story house.

Back at the Factory, many Warhol employees showed up as usual. Warhol's name was being signed to any finished painting, most likely by Rupert Smith, Warhol's painting assistant and silkscreener, who also began finishing any canvases that were still in progress. As for the large inventory of completed canvases, workers started boxing them. "Tons of paintings were heading out of that place," remembers a good friend of Warhol's who stopped by the Factory soon after his death.

These activities continued over the next several days. Rupert Smith painted—"A lot of stuff got cranked out," a friend of Warhol's now recalls—while employees started packing up other things, like statues, paintings by other artists, and furniture. But for many who were there, the most astonishing sight was Warhol's paintings, or Smith's imitations, being carried out, all under the watch of three security guards who'd been hired by Hughes and stationed at the door to keep away Warhol's crazed fans. "There was a lot of stuff going out," remembers Powell, who went back to work at *Interview* a week after Warhol's death. The treasures were no doubt going into storage—to a more secure place, certainly, than the busy Factory.

TE IS NOT YET CLOSED OUT.

Through the rest of February and on into March, the evacuation of the Factory continued. News about what was happening traveled far beyond Warhol's inner circle. "I heard a rumor," says Bill Avery, a public-relations executive turned professor who was introduced to Warhol at Studio 54 and socialized with him for years. "People were saying that when Andy died, all his belongings were moved out of the Factory. I believe they were being shipped somewhere, although I don't know where. I saw what was going on for myself firsthand several days before the memorial service. When I stopped by the Factory to pick up my ticket [for the April Fools' Day ceremony at Saint Patrick's Cathedral], I saw that the staircase and the landing were completely covered with boxes, the kind you put paintings in. It was a hodgepodge of paintings. And some were already in boxes, so I couldn't tell what they were. There were other things, too—furniture and statues. It was total chaos."

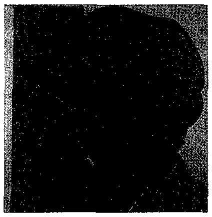
ONCE HUGHES HAD sifted through the contents of the Factory and Warhol's townhouse, the first moves were made to probate Warhol's will and distribute his estate. After five years, the estate has yet to be "closed out," all its assets transferred to the foundation. Back in November, Ed Hayes said he hoped it would be done by the end of this month. Now he says he has no idea *when* the process will be completed, although the "overwhelming majority" of the assets have been transferred. He insists there's merely a lag in filing the papers.

One holdup has been the Warhol estate's wrongful-death suit against New York Hospital and Warhol's doctors and nurses, settled last month for a sum rumored to be between $5 million and $7 million. The estate won't benefit much from the settlement, though; most of the money will go to Warhol's surviving family: his two brothers, John and Paul Warhola.

For some time before he died, says Stuart Pivar, Warhol had thought about rewriting his will so that the bulk of his assets would go to his family and friends. He'd decided he wanted *Interview* to go to Hughes; his films and videos to Vincent Fremont (Warhol's second-in-command), his real estate to his family. He did want to provide for two or three select charitable organizations, among them the New York Academy of Art. He hadn't decided on all the changes, but the person who had the most to gain from the new will (though the original will hardly neglected him) was Hughes, because, says Pivar, "in every way Andy considered Fred his heir."

But Warhol never rewrote the will. He left it exactly the way his lawyer, John Silberman, had drawn it up in March 1982. Naming Hughes executor (and Fremont substitute), Warhol left Hughes, John Warhola, and Paul Warhola $250,000 each. (The brothers also inherited money from Warhol's retirement accounts—John about $430,000 and Paul about $330,000.) Warhol then directed his executor to set up a corporation "in accordance with and under the provisions of the New York Not-For-Profit Corporation Law or any similar law of New York or any other state" that would function as "a foundation for the advancement of the visual arts and shall be incorporated under the name of 'The Foundation for Visual Arts,' or of similar name." The initial directors would be Hughes, Fremont, and John Warhola. Finally, Warhol decreed, "I give the balance of my residuary estate (after satisfaction of the bequests, if any . . .) to the foundation created pursuant to . . . this will."

In essence, Warhol designated the dispersal of only $750,000 of his estate, plus money from his retirement accounts, to individuals. The rest of it—all his personal and business holdings, which, according to papers filed in March 1987, was expected to be worth between $10 million and $15-million—was left to the foundation and was to be managed by the executor, who could sell it or warehouse it as he saw fit. To comply with its not-for-profit status, the foundation would give away 5 percent of its cash amount each year, about what it would earn in interest from investing in a money-market fund. But in the months after Warhol's death, it became obvious that his estate would be worth more than $10-million to $15 million. Much more. "We didn't know what it was worth initially," says Hayes. "We had to pick [a number]."



DURING HIS LIFETIME, Andy Warhol fiercely guarded his privacy, especially after he became famous. Many close friends were never even invited inside his townhouse. He had his reasons. If people had known how he lived, how rich he actually was, they wouldn't have put up with his legendary stinginess. Also, customers would have balked at paying the prices he routinely charged for commissioned portraits—$30,000 for the first canvas and $5,000 for each additional one.

With best friend Stuart Pivar.

Most artists don't hit it big, and many of those who do are terrible businessmen. Warhol was different—a wildly successful artist who also had a keen business sense. When the contents of his estate became public, people were shocked. The icon of the radical sixties and the fixture of the flashy club scene of the seventies lived in a large, traditional house on East 66th Street, one of the most exclusive areas on

Photograph by Christopher Makos. Portraits by Andy Warhol, 1967,
© 1992 The Estate and Foundation of Andy Warhol/ARS, N.Y.

the Upper East Side. Inside the house was a vast collection of items he'd bought over the years, all those "masterpieces"—Navajo blanket rugs, rare pieces of furniture, jewelry, paintings, Puiforcat silver, Wedgwood Art Deco pottery, Fiesta Ware, cookie jars, and on and on. Although at one time he had prided himself on keeping a neat house, as he grew older and shopped more his place became less a home than a warehouse.

Just as astonishing were his investments. Though he appeared scatterbrained, Warhol had bought prime real estate: the Factory, off Madison Avenue; a house at 1342 Lexington Avenue, at 89th Street, which Hughes was leasing for $9,000 a year; a compound in Montauk, which Warhol had bought with the filmmaker Paul Morrissey back when it was a place where only fishermen went; two downtown apartment buildings; a 40-acre tract in Garfield County, Colorado, near Aspen; and part of a co-op building on Hanover Square.

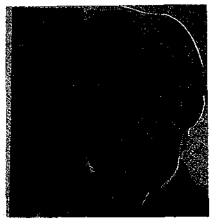
Warhol also owned stock in numerous companies, including Boeing, General Motors, IBM, Reliance Group Holdings, the Signet Banking group, and Wellcome. In addition, Warhol held bonds of the New York State Power Authority and the Port Authority of New York and New Jersey. Of course, he owned Andy Warhol Enterprises, *Interview,* and all his unsold paintings. And finally, he had cash (roughly $1 million) and life insurance (four policies worth just over $4.5 million).

The East 66th Street townhouse.

'A LOT OF JUNK WAS IN THAT SOT

After Warhol's death, it became the job of Fred Hughes and Ed Hayes to carry out their friend's bequests and transfer everything to the foundation, a task that Warhol hadn't made easy. "Andy was not a connoisseur," recalls one friend, who, like many people interviewed for this piece, insisted on anonymity. "He was a collector. He could have had the best Rothko, but instead he'd buy three shitty Rothkos. He was very much into volume." Because of this, one of the biggest problems facing Hughes was selling off what came to be known as the Andy Warhol Collection—the clutter of treasures and junk that had taken over Warhol's townhouse. In late April 1988, Sotheby's auctioned off nearly 10,000 items in a ten-day sale, the highlight of which was the afternoon that Warhol's cookie-jar collection sold for almost $250,000, drastically more than the pittance he had invested in it. In all, the sale raised $25.3 million, twice as much as Sotheby's had expected. Just over $23 million went into the foundation.

But court papers filed last February indicate that the estate is worth over ten times that amount—much more than initial estimates. Warhol's real-estate holdings, some of which have not yet been dealt with (another reason the estate cannot be closed out), were valued at just over $8.5 million, his stocks and bonds at just over $13.5 million. Besides the $5.5 million in cash and life insurance, there were extensive listings, notably $1.4 million in unsold personal property, $1.2 million for potential licensing agreements, and—the most significant entry—$244 million worth of original Warhol paintings, drawings, photographs, and movies. As of February 1991, the estate of Andy Warhol was estimated to be worth $298 million at his death, of which some $290 million would be available to the foundation. (The rest would be used to pay debts and taxes.) The wiggy artist from Pittsburgh had turned out to be far wealthier than anyone had imagined. Still, it seems that the estate may have missed several chances to grow even wealthier and be even more of a charitable powerhouse.



THE LIQUIDATION PROCESS, under way for almost five years now, has had more than its share of controversy. For example, some people questioned whether Hughes could have gotten more than $3.6 million for the East 66th Street house. Hughes got a higher offer, which he turned down; but when the market soured, he eventually accepted the $3.6-million. Other critics felt Hughes got somewhat of a bargain when he himself bought the Lexington Avenue house at the height of the market for just under $600,000—when comparable townhouses in the area were selling for millions. But the lease that Hughes had with Warhol made it almost impossible for the estate to sell it to anyone *but* him. According to the terms, the house couldn't be shown to another potential buyer or renter until 1996—and Hughes still had the right of first refusal. Finally, in November 1988, the court allowed Hughes to buy the house, for the fire-sale price of $593,500.

Released in 1989, *The Andy Warhol Diaries,* edited by Pat Hackett after Warhol's death, was sold by agent Lynn Nesbit—who represented the estate—to Warner Books for $1.2 million. That amount, and any royalties earned by the best-selling book, has not yet been reported to the courts. In an arrangement with Hughes, Hackett got what she calls "a good portion" of the proceeds. And according to her, that was the way Warhol had wanted it. Many mornings when he called up Hackett to dictate his journal, he'd kid, "This is my diary, but it's your dowry."

Hayes admits that the advance for and royalties from the diaries—as well as the income from the May 1989 sale of *Interview*—have not yet been recorded, although he insists they will be. Exactly when, he's not sure. "An intermediate accounting is something that's being considered for the relatively near future," he says. "There's no rule that says you have to notify the court. You have to satisfy the beneficiary."

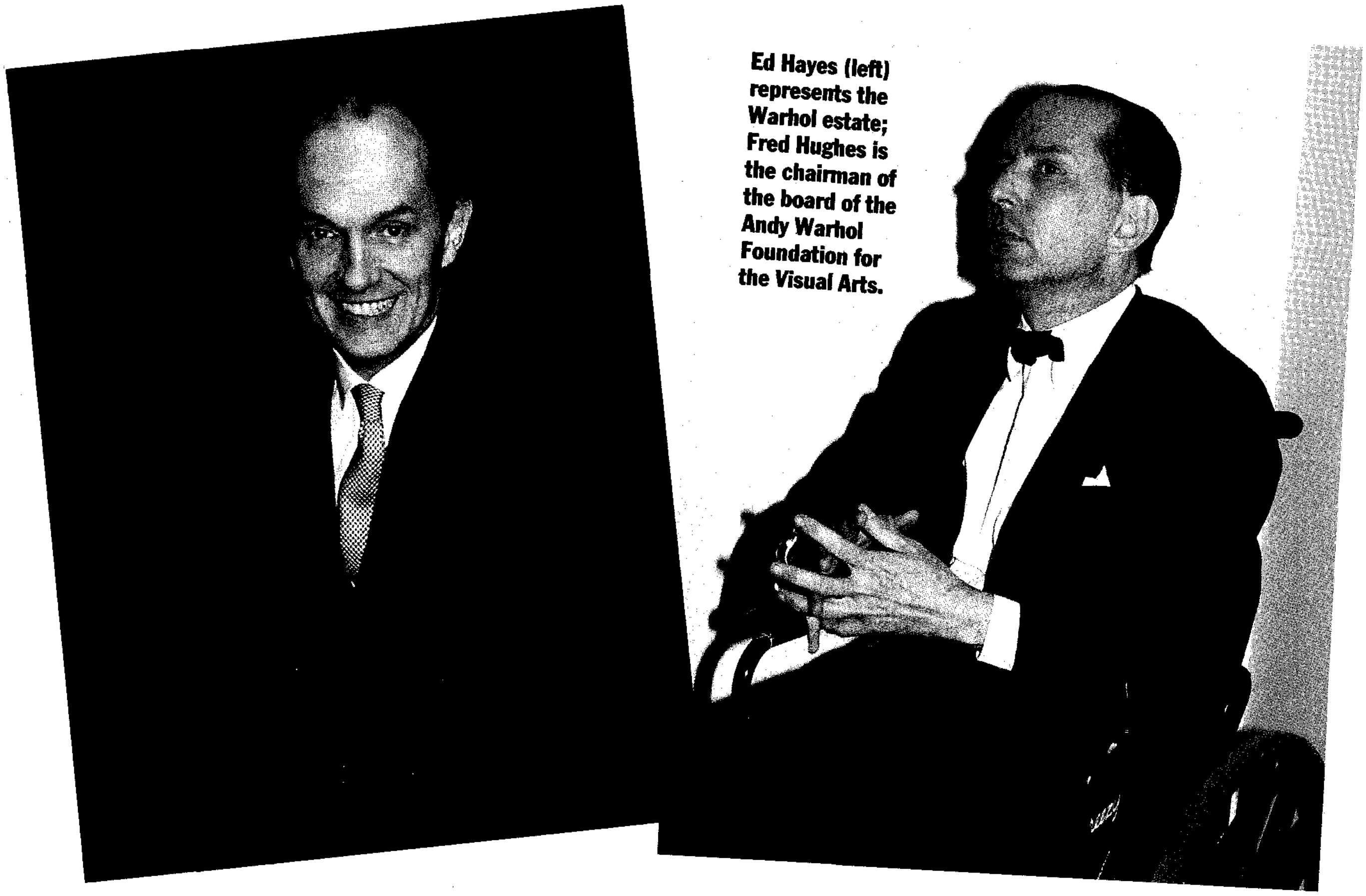
A larger question remains, one that's plagued the estate for some time now. Has everything that Warhol bought over the years, all those countless items in his collections, actually been sold, and where are the items that have not yet turned up? Almost everyone familiar with the estate believes that important objects—mostly furniture and jewelry—have not been sold. "There was a lot of junk in that Sotheby's sale," says a buyer who sometimes bid against Warhol in auctions. "Where's all the good stuff?" Adds a close friend, "A lot of the jewelry is missing"—in particular, Warhol's favorite diamond ring, set in stainless steel, a piece known to have belonged to him when he died. It wasn't in the Sotheby's sale; it has never surfaced.

There are those who maintain that Warhol frequently gave things away, but accounts of his generosity are few and far between. "It depends on your interpretation," says Paige Powell. "He was careful about his paintings. But he was very generous with me."

Not long after the spring 1988 auction, a cache of jewelry was found in the bottom of a filing cabinet at Warhol's townhouse. The 300 items were sold at Sotheby's in December of that year for $1.64 million. "That second batch was junk, too," contends a Warhol friend, who is convinced that the artist owned many valuable items that haven't shown up.

In the early seventies, Warhol often bid in auctions at Parke Bernet. One underbidder remembers three large, expensive pieces of furniture that Warhol purchased. "They were top items we were bidding on, top-quality merchandise," she says. "Andy bought these three big pieces of furniture. We're talking major pieces, even for back then—the $15,000-to-$20,000 range. I think one was a Benet highboy." And did they show up in the

Photograph by Sipa.



Ed Hayes (left) represents the Warhol estate; Fred Hughes is the chairman of the board of the Andy Warhol Foundation for the Visual Arts.

’S SALE. WHERE’S ALL THE GOOD STUFF?’

Sotheby’s sale? “I’m 99 percent sure they were not in the sale,” she says, “because I was looking for them. In fact, there was nothing of their caliber. A lot of junk was in that sale.”

There are more items that are not accounted for. For years, Warhol collected the jewelry of Seaman Schepps, the legendary designer whose shop is still located on Park Avenue at 58th Street. Store records indicate that over the years Warhol bought numerous pieces. In 1975, he purchased, on separate occasions, a 618-carat emerald necklace for $6,500 and two emerald bracelets, one for $3,000 and one for $3,850. In February 1983, he bought a set of five fish made out of carved stone for $1,800. The following year, he purchased a gold compact for $1,500 and a three-inch-high replica of a birdcage—which Schepps had created for his wife, who loved parakeets—for $6,000.

These are only a few of the many pieces by the designer that Warhol collected. But of all the Schepps items, only a handful were sold in the sale. By last week, Archibald Gillies, who had once declared that Warhol’s treasures were accounted for, had become more receptive to the idea that others might turn up: “I have no knowledge about [what’s missing], but I’m happy to know now.” Says Ed Hayes, “We really looked [after Andy died]. We had a staff of people searching. . . . We found a huge fortune.” Hayes believes Warhol rumors will always hound him. “Andy’s somewhere with Elvis,” he laments.

The buyer who was often Warhol’s underbidder thinks it’s entirely possible that “twenty years from now, someone will open a letter and it will say, ‘Ha, ha, ha. The Sotheby’s auction was just a part of the image, all hype. Now let me tell you where all the good stuff is really hidden.’ It’ll be Andy’s last laugh.”

ON MAY 26, 1987, the Andy Warhol Foundation for the Visual Arts was incorporated. As assets from the estate were sold, money was deposited into an account for the foundation, which immediately began giving away the required 5 percent of its worth every year. The foundation’s statement of purpose is simple. It will support “cultural institutions and organizations . . . both in the United States and abroad” that involve the “visual arts . . . generally defined to include the plastic arts—painting, sculpture, printmaking, photography, film, video, decorative arts, art publishing—and those aspects of the performing arts . . . which may incorporate the plastic arts.”

During 1988 and 1989, the three directors—Hughes, Fremont, and John Warhola—debated the goals of the foundation. By 1990, a decision was made by all three directors to change the board and make it more “professional.” So in October, *New Yorker* writer Brendan Gill and Agnes Gund, an arts patron who’s also the president of the board of the Museum of Modern Art, were added. Then, in December, Fremont quit to become the exclusive agent for Andy Warhol paintings, a job that many could have seen as a conflict with his board position. Fremont and Hughes had worked closely with Warhol when he was alive. Now Fremont was dissolving the longstanding partnership. Hughes, the board’s chairman, was none too pleased.

With Hughes’s ally gone, the board elected as a member Archibald Gillies, who for a number of years had run the John Hay Whitney Foundation, and was the Warhol foundation’s chief executive officer. Although Hughes himself had hired Gillies, he opposed electing him to the board and soon turned against him. Even today, Hughes describes Gillies as nothing more than a “very highly paid employee.” For his work with the foundation, Gillies—who is now the president, a higher position than Hughes’s—makes $180,000 a year; Hughes makes $20,000.

Hughes is a chairman who often disagrees with his board. He and Warhol ran

Photographs: left, Roxanne Lowit; right, Marina Garnier.

things by themselves for so long that he clearly has trouble accepting the fact that other people are now involved. "Is he sometimes contrary and difficult?" asks Gillies, who in November categorically refused to be interviewed but just last week instructed the foundation's lawyer to "request the opportunity." "Sure. Yeah, he is. Maybe all of us are in one way or another."

It's rumored that Hughes has had a serious falling-out with Hayes, who may be too much of a free-wheeler for Hughes's taste. There is even the possibility that Hughes, who suffers from multiple sclerosis, may be voted off the board, something Gillies denies: "I think that the illness has affected his good humor and sometimes his reasonableness. We've had some disagreements. On the other hand, he's extremely brave about it. He never pities himself. But I think it's had an effect on his personality and on his ability to participate in the work."

When Hayes is asked to comment on any of this, he gives the same answer he does to most questions about the estate and foundation. "I'm a lawyer," he says. "People are entitled to certain things with lawyers, and from me they're going to get them. One of the things you're entitled to is silence. . . . We live in a society where lawyers talk about their clients. I don't." When pressed, Hayes will say only this: "No matter what you think of them, these two men—Hughes and Warhol—created an enormous fortune that is going to a good cause. Warhol invented himself to a great extent. The foundation was his way of reaching out to society. He planned this out very carefully."

'THE LESS I SAY ABOUT MR. HAYES, THE BETTE

PEOPLE CARE SO much about the estate because the Andy Warhol Foundation for the Visual Arts may eventually be one of the largest patrons of the arts in the United States. Not as big as the mammoth Ford and MacArthur foundations, perhaps, but still a powerful sponsor, along the lines of the John Simon Guggenheim Memorial Foundation. The Warhol foundation now gives away about $3 million a year. In time, it could control as much as $5 million to $15 million in annual gifts. "It's already one of the most important foundations in the country, and it's going to become more important," says Gund. "It's unique. And it has the chance to do a lot because it's a wider-ranging foundation."

That's why many arts experts are closely watching the board's internal politics. Battle lines are being drawn over two issues. The first concerns the size of grants. The majority of the board is in favor of giving smaller awards to a greater number of organizations. Most grants average about $25,000 and have gone to a wide array of institutions, from the Black and White in Color Gallery to the Merce Cunningham Dance Foundation, from the Brooklyn Academy of Music to the Museum of Modern Art. Only a few organizations—one is the New York Academy of Art—have received larger grants, some in the hundreds of thousands of dollars. Hughes would like to see bigger awards going to fewer applicants. That way, he says, the foundation could make a difference in the regular operation of a few organizations. "We should have more responsibility," he says. "It's so wishy-washy to give $20,000 here and there around the country. But it's so *popular.* I'm not a cheerleader." The board, however, seems determined to maintain the status quo.

The second dispute concerns the board itself. Though Hughes is now unhappy that he allowed the board to grow, some members want to make it even larger. And indeed, it has just added two new directors, bringing the total to seven: Kathy Halbreich, the head of Minneapolis's Walker Art Center, and Kinshasha Holman Conwill, director of the Studio Museum in Harlem. Hughes abstained from the vote.

"It's a big job to do," says Gund, "and we need to have more help with it. The group we have is very good, and I don't have any complaints with them, but I think the board could go up to ten and be more effective." If this happens, Fred Hughes will have even less influence, and before long, the one man besides Andy Warhol who had the most to do with accumulating this fortune will have almost no say in how it is spent.

IT'S A PLEASANT NOVEMBER morning, and I'm being escorted to the third-floor study in Fred Hughes's Lexington Avenue house. Hughes's assistant has already given me a tour of the four-story house, an extraordinary blend of the classical, modern, and contemporary, with a stunning Warhol portrait of Prince Charles dominating the foyer.

For years, Hughes, 48, could have been mistaken for a male model. Now his slicked-back hair is thinning; his face looks slightly withered. Because of his disease and "these wobbly legs," he's confined to a wheelchair. His hands shake, and his voice quivers. He speaks in an exaggerated way, as though he were a bit player in a forties B-movie.

I ask him how many Warhol paintings will be sold for the foundation and how many will go to the Andy Warhol Museum—a project involving the foundation, the Carnegie Institute, and the Dia Center for the Arts—that will open in Pittsburgh in about a year. "Numbers!" he exclaims. "Some of Andy's paintings will go to the museum, and some will be sold for the continued benefit of the foundation. There's not a large amount. . . . Andy wasn't a factory turning out paintings. He liked to give that impression, which is quite an artistic thing. But there aren't that many paintings."

What about the estate? "It's pretty simple," he contends. "You get the stuff, you sell it, and it goes to the foundation." Why has this process been going on for so long? "There was no rush," he says. "The dirtiest word in my vocabulary is *rush.* I have transferred the art assets to the foundation. Eventually, all of the money will be put into the foundation—bank accounts, the sale of the real estate."

Is he happy with the board of directors? "I have enormous respect for Brendan Gill and Agnes Gund. Mr. Fremont was convinced to resign against my wishes. Archibald Gillies was added to the board when Vincent Fremont resigned. I did not vote for him like the rest of the trustees. I just felt we needed someone with experience in the visual arts." He sounds so diplomatic, something that Hughes isn't exactly known for. Will he comment further? "No. I don't think it's appropriate . . . and I've been asked by the foundation's attorney not to." He pauses for a while, then adds slyly, "I certainly don't want to *offend* anyone."

And what about the rumored falling-out with Hayes? "The less I say about Mr. Hayes, the better. He doesn't make the decisions; the executor does. The power of an executor of a large estate in New York is not inconsequential." He even provides a homily: "Tell the truth. You will confound your friends but confuse your enemies."

Finally, I want to know if Warhol would be pleased with how his money is being spent. "Andy—" Fred Hughes says, then stops. "You had to work hard to get what he really thought," he continues, the rhythm of his voice almost singsongy. "I think he would have been terribly proud—not necessarily with the way things are now but with the way things are going to be."

Near the end of our almost three-hour conversation, Hughes becomes concerned about the way he will be portrayed. "You can write garbage about me," he says. "I don't care." As I'm leaving, I mention Vincent Fremont. "I have a name for him," says Hughes, clearly angry with the man who dared to break up what was left of the Warhol troika. "Benedict Arnold! And you can quote me on that." ■

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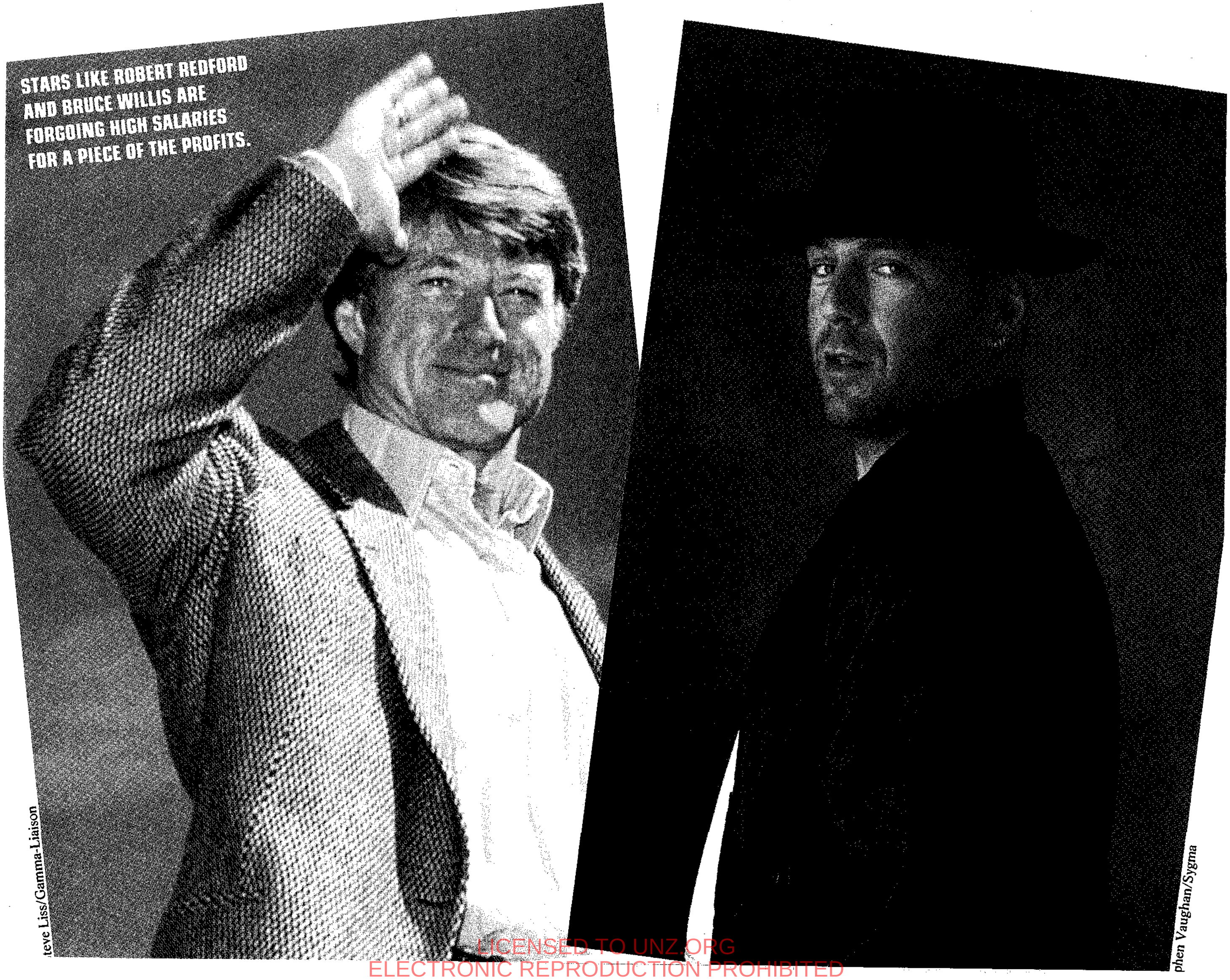
PAYBACK TIME

Despite a Smashing Holiday Season, There's Real Fear in Hollywood

BY JEANIE KASINDORF



STARS LIKE ROBERT REDFORD AND BRUCE WILLIS ARE FORGOING HIGH SALARIES FOR A PIECE OF THE PROFITS.

teve Liss/Gamma-Liaison

phen Vaughan/Sygma

I DON'T WANT TO BE quoted on this because it sounds so arrogant," says one of Hollywood's highest-profile producers. "But I know from smelling what's going on in this town that it's not a good time to be a B player. If you're not an A player, they'll say, 'Call us in a year.' "

It's payback time in Hollywood. All over town, salaries are being cut for all but a handful of bankable stars in a cost-cutting frenzy the likes of which has not been seen in twenty years. *Variety* is running banner headlines about the "budget police." Hotshot young M.B.A.'s who arrived in town a few years ago dreaming of making quick fortunes are now worrying about whether they will be able to make their heart-stopping mortgage payments. Actors who were commanding $7-million to $10 million a film only a year ago are making movies for Screen Actors Guild scale and a promise of some of the film's profits. "Once, there were ten or twelve bankable stars in this town," says producer Lynda Obst. "Now it's down to Arnold, Kevin, Mel, maybe Julia. And everyone below them is vulnerable to taking a cut."

Despite a smashing holiday box office, the studios that produced some of the season's biggest hits handed out Scroogish Christmas greetings. In December, MCA, Inc., the parent company of Universal Pictures, which produced *Cape Fear,* quietly told about 300 executives that they won't be getting any raises next year. Paramount Pictures, despite its huge success with *The Addams Family* and *Star Trek VI,* told all film-division employees that no one would be getting bonuses or salary increases during the fiscal year that began last October. And Carolco Pictures, which produced *Terminator 2: Judgment Day,* the biggest box-office hit of last year, announced that it was laying off 50 of its 200 employees and could be expected to start pulling the plug on its high-priced deals with producers.

"It's become so hard to sell a movie," says producer Thom Mount, "that if it was a newspaper series you were trying to sell, you'd have to guarantee that it was going to win next year's Pulitzer before a studio would green-light it."

The new austerity has come about because of an unusual confluence of events: Hollywood's cyclical flight from free spending slammed up against a long recession and a summer and fall season of mediocre movies. In the eighties, with box-office revenues rising to unexpected heights and the home-video market exploding, studio chiefs began spending their new money as if the supply would never end. Screenwriters who used to command $250,000 for a screenplay were getting $1 million. Stars who used to get $1 million a picture were pulling down $10 million. From 1980 to 1990, the average cost of producing a film climbed 185.5 percent.

"If you conceive of a graph of the industry through the eighties," says Wall Street analyst Manny Gerard of Gerard, Klauer Mattison & Company, "you would have a revenue line going up a steep slope and flattening out at the tail end. Then the cost line coming up another steep slope. About 1989 it crosses the revenue line." The main reason revenues stopped climbing was that home video was running out of steam. "It's a relatively mature market," says Gerard. "It ain't going to go up like a rocket for the rest of our lives. So the big machine has run out of major-league growth."

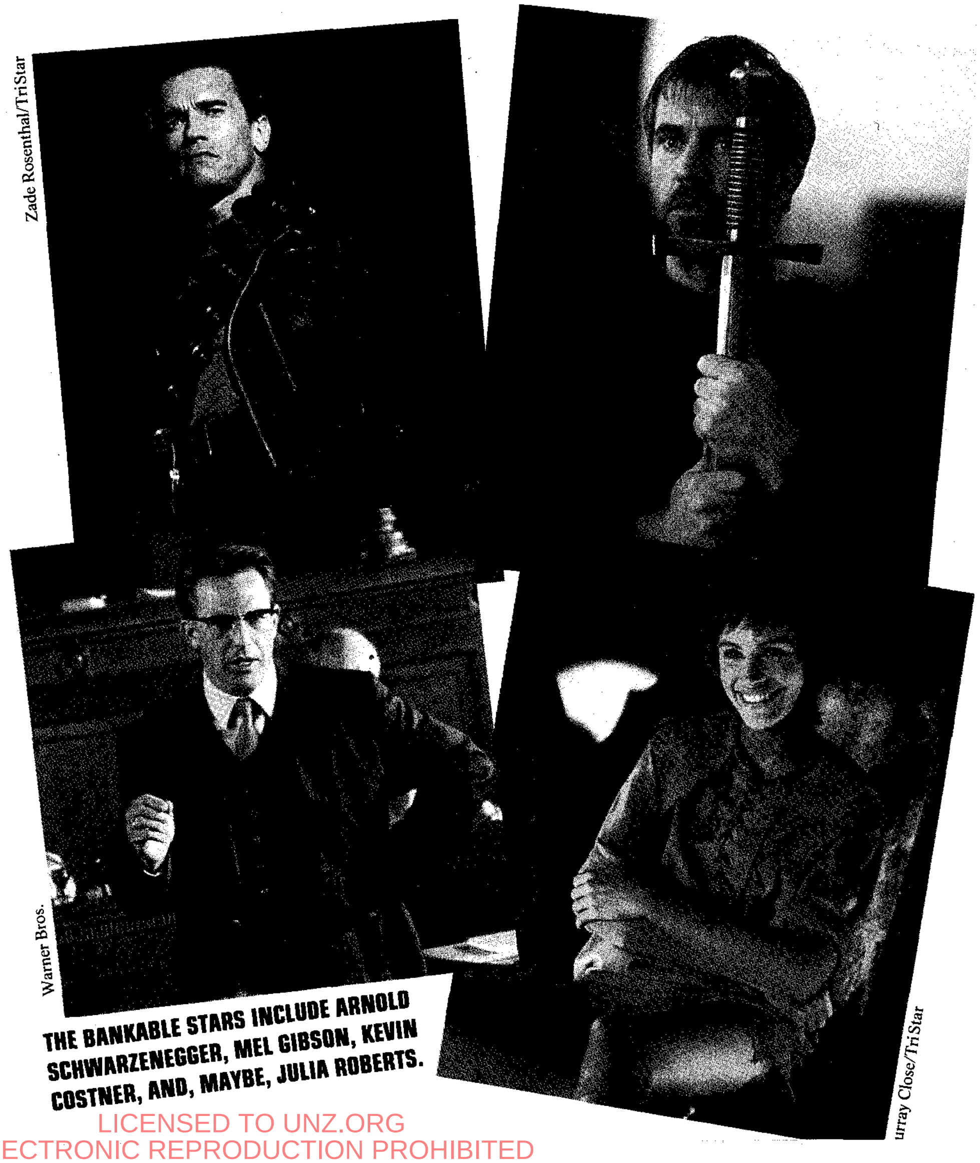
In early 1991, warning voices on Wall Street began to be raised. David J. Londoner, an entertainment-industry analyst at Wertheim Schroder & Company, estimated that the combined profits of the major Hollywood studios would be only $800 million for 1991, down from $1 billion in 1990 and $1.2 billion in 1989. But it took the disastrous summer and fall box office to force everyone to face up to the issue of shrinking profit margins.

"In the movie business," says Universal Pictures chairman Tom Pollock, "you know going in that out of twenty movies, half will fail and hopefully half will work. What's going on now is that the costs are so high that the money being made on the hits will not pay for the flops and still allow the business to grow. The movie business right now is a nonbusiness."

WHEN THERE'S A BOOM time," says *Variety* box-office analyst Art Murphy, who has been covering the boom-and-bust cycles of the film industry for 27 years, "it is very difficult for management to say no. That's the story of what happened to this business in the last decade."

The eighties were, indeed, a boom time in Hollywood. Box-office revenues were soaring, with all-time top-grossing films like *ET, Return of the Jedi, The Empire Strikes Back, Ghostbusters, Raiders of the Lost Ark,* and *Batman.*

At the same time, new markets for those movies were opening up all over the world. "There always seemed to be a new way a movie could be distributed," says Alan Horn, managing partner of Castle


Zade Rosenthal/TriStar

Warner Bros.

urray Close/TriStar

THE BANKABLE STARS INCLUDE ARNOLD SCHWARZENEGGER, MEL GIBSON, KEVIN COSTNER, AND, MAYBE, JULIA ROBERTS.

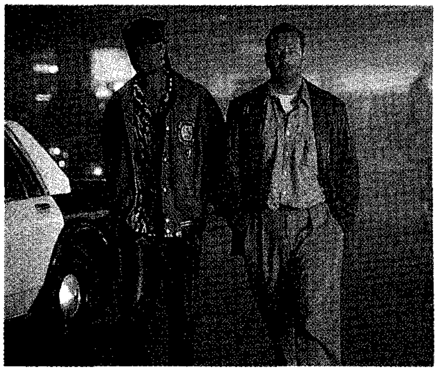
HITS

Murray Close/TriStar

HOOK*, $46.4 MILLION

Jurgen Vollmer/Columbia

***PRINCE OF TIDES*, $18.7 MILLION**



Warner Bros.

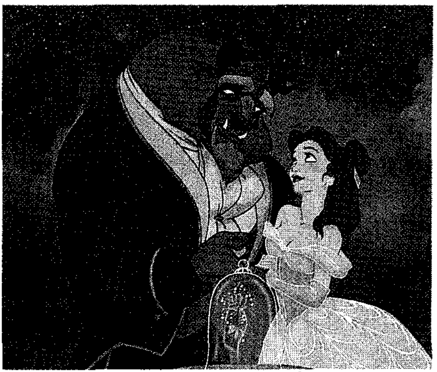
***THE LAST BOY SCOUT*, $25.2 MILLION**

Warner Bros.

***JFK*, $18.3 MILLION**

Melinda Sue Gordon/Paramount

***THE ADDAMS FAMILY*, $54.6 MILLION**



Disney

***BEAUTY AND THE BEAST*, $46.2 MILLION**

Columbia Pictures

***CITY SLICKERS*, $60.75 MILLION**

Zade Rosenthal/TriStar

***TERMINATOR 2*, $112 MILLION**

Everett Collection

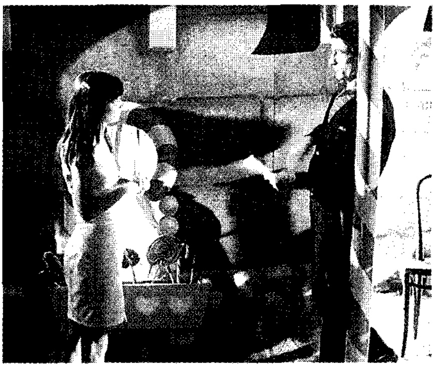
***SILENCE OF THE LAMBS*, $59.38 MILLION**

Peter Sorel/TriStar

***BUGSY*, $14.9 MILLION**

Warner Bros.

***ROBIN HOOD*, $86 MILLION**



Universal Studios

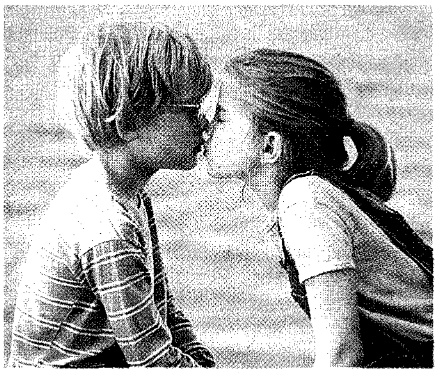
***CAPE FEAR*, $36.7 MILLION**

Steve Schapiro/Touchstone

***FATHER OF THE BRIDE*, $25 MILLION**

Gregory Schwartz/Paramount

***STAR TREK VI*, $34 MILLION**



Columbia Pictures

***MY GIRL*, $27.2 MILLION**

THE PRICE

“When you ratchet it up for directors,” says Universal’s Tom Pollock, “you suddenly turn everbody into a guy who has to have 80 days to shoot a movie when he used to do it in 40.”

Rock Pictures, which produced *City Slickers*, one of 1991’s few early hits. “Some new world market would open up; suddenly somebody would sell 100 hours to Spanish television that had never sold before.” The biggest new market was home video. “Home video was driving those revenues, but I mean really driving them,” says Manny Gerard. “Home video accounted for, give or take, 3 percent of the industry revenue in 1980, 17 percent in 1985, and 32 percent in 1990.”

Studio executives, giddy with the new dollars pouring into the till, began to give away the store. All over town, agents were able to create frenzied bidding wars between studio chiefs to run up the prices paid to their clients. And the person who became known as the most powerful man in Hollywood during the decade was not a studio chief but a talent agent named Mike Ovitz.

The Los Angeles *Times* dubbed the agents and their clients “Hollywood’s 800-pound gorillas.” Shane Black, who wrote *Lethal Weapon*, ended up with $1.75 million after a weekend bidding war for his script for another buddy movie, *The Last Boy Scout*. Joe Eszterhas was paid $3 million for his screenplay for *Basic Instinct*, a film that became known as *Fatal Attraction II*. Michael Douglas was paid $15 million to star in the film. Arnold Schwarzenegger was given a $14-million Gulfstream jet and profit participation in lieu of payment for *Terminator 2*. Julia Roberts, who got $350,000 to star in *Pretty Woman*, soon after that was said to have set her price at $7 million. Directors began getting $3 million to $5 million for one picture, and even second-tier stars started demanding $4 million to $6 million a film.

“There’s always a ratcheting up of prices when a new market is discovered,” says Tom Pollock. “It happened in the sixties when producers discovered they could presell a movie to television and began offering $1 million to a star. It happened in the seventies with the new cable-television market. Then in the eighties there was video, and big stars began getting $10 million and $15 million—that ratchets up the prices for everybody.

“It’s even worse when you ratchet it up for directors. It’s one thing to ratchet up with movie stars—all that comes along is the perk package. When you ratchet it up for directors, you suddenly turn everybody into a guy who has to have 80 days to shoot a movie when he used to do it in 40. Since they’re being paid $3-, $4-, $5-million to direct a movie, they think they should have 80 days to shoot it. They don’t do it deliberately; they just want it to be perfect. When you move up to 80 days, you double the cost.”

THE PRODUCERS WHO were in charge of making the films also had little incentive to contain the ever-spiraling costs. Producers Chris Zarpas and Mark Berg, who head Island World LA, say the studios have taken the economic incentive out of making a movie cheaply. “If you had net points in a movie twenty years ago,” Berg says, “it really meant something. Chris and I were talking to David Brown. He said when he made *Jaws*, that was his retirement; he never had to work again a day in his life. Nowadays, if you have net points in a big hit, they’re worthless.” (Although they are both imprecise terms, “gross points” has come to mean a share of the profits left after only the production and/or marketing costs have been deducted; “net points” has come to mean a share of the profits after many other costs have been deducted, including the sales commission paid to the distributor, gross points paid to big stars and directors, interest on the money borrowed to make the film, and studio overhead charged to the film.)

Zarpas adds, “As the profits grew and grew, you had a lot of executives at the studios saying, ‘This is too much money to give away.’ So they massaged the system so that there were so many costs charged against net profits that there was nothing left. It’s an issue the studios have to address if they want to control costs. Since a producer knows he isn’t going to see any net profits, he knows the only way he can make money is by setting up projects and getting development fees and production fees. And he is more likely to get movies made if he has better relationships with actors and directors. So his incentive is to spend the money to make them happy.”

From 1980 to 1990, the average price of producing a film rose to $26.8 million from $9 million. It was not uncommon to see movies come in at $40 million to $45-million. Carolco spent $80 million to produce *Terminator 2: Judgment Day*. Paramount let Francis Ford Coppola, who hadn’t had a real hit in more than a decade, run the budget on *The Godfather Part III* up to $55 million. Columbia let

***FRANKIE AND JOHNNY*, $9.8 MILLION**

***V. I. WARSHAWSKI*, $4.8 MILLION**

***FOR THE BOYS*, $9 MILLION**

***HUDSON HAWK*, $8 MILLION**

Photographs: top left, Annie Liebovitz/Paramount; top right, Photofest; bottom left, 20th Century Fox; bottom right, Stephen Vaughan.

MEDAVOY GOT FLAK FOR HAVING GIVEN A CHUNK OF *HOOK'S* PROFITS TO THE DIRECTOR AND STARS.

Warren Beatty make the disastrous *Ishtar* for $40 million. And TriStar and Columbia gave Bruce Willis the green light for his pet project, *Hudson Hawk,* which ended up costing at least $50 million. Although many executives shared serious doubts about the project, they were all afraid of offending one of Hollywood's 800-pound gorillas.

At the same time that production costs were skyrocketing, the cost of marketing also was rising wildly. In 1980, the average cost of prints and advertising was $4.3 million. By 1990, it cost an average of $11.6 million for print and advertising costs to get a film into a theater (not to mention further advertising costs if it did well). That was 168.9 percent over 1980. The more a studio spent on production costs, the more money it felt it had to spend to promote it.

"I think an even bigger problem than production costs is marketing costs," says Gary Barber, the chairman of Morgan Creek Productions, which produced *Robin Hood: Prince of Thieves,* one of the year's biggest hits. "Right now, you spend $12 million just to get a film opened because everyone thinks they have to buy so much television advertising time. And overseas, it's going to become the single biggest problem as television advertising becomes the expected way to open a film. It's going to be exorbitant."

By 1991, the average film cost $27 million to produce and $12 million to bring to market. And of every 100 films released, only seven would take in more than $20 million in North American film rentals that the theaters return to the studios. (Runaway hits return about 55 percent of the box-office take, moderate hits return about 45 percent, and flops return about 35 percent. The mark of a successful film is having first North American rentals match production costs. Over time, sales in other markets—including home-video, foreign, and television—may quadruple a studio's take on a film.)

"That means that you have spent $40-million before opening night," says David Friendly, production chief of Ron Howard and Brian Grazer's Imagine Entertainment. "That has made people very, very edgy."

THE WARNING VOICES came early in the year. In January, Walt Disney Studios chairman Jeffrey Katzenberg, after spending $101 million to make and market *Dick Tracy,* warned about spiraling costs in his now-famous memo. In February, Motion Picture Association of America president Jack Valenti made a speech to an industry meeting in Las Vegas in which he warned about the 185 percent jump in production costs and the real "wallbanger"—the 169 percent jump in print and advertising costs over the past decade.

In April, Peter Dekom, one of the leading entertainment-industry lawyers, made a speech at the American Film Institute called "Was Chicken Little Right?" It was a telling sign of the times. Here was a man who negotiates talent contracts saying that the money paid to that talent had gotten out of control. "The very fabric of the motion-picture-and-television industry is threatened to its very core with alterations in economics of unparalleled power," he said. "We need to pull together for a change. If we act like there is no tomorrow, then there will not be."

But it was not until the public began staying at home that the industry as a whole started taking the warnings seriously. In the first three months of 1991, domestic box office was still setting records with *Home Alone, Dances With Wolves, Silence of the Lambs,* and *Sleeping With the Enemy.* Then in April, North American box-office receipts dropped a dramatic 19 percent. In May, they were off 11 percent.

The drop was due to a new batch of movies that few people were willing to spend $7.50 to see. It included a string of Disney disasters—Alec Baldwin and Kim Bassinger in *The Marrying Man,* Michael Keaton in *One Good Cop,* Bette Midler and Woody Allen in *Scenes From a Mall*—and one of the season's biggest flops, Warner Bros.' *Nothing but Trouble,* a comedy starring Dan Aykroyd.

SUMMER WAS WORSE. The late-July and August box office was off 25 percent over the year before. There were only three big hits: *Terminator 2: Judgment Day* ($112-million in North American film rentals), *Robin Hood* ($86 million), and *City Slickers* ($60.75 million), and several big disasters: *Hudson Hawk,* which took in $8-million in rentals, *V.I. Warshawski* ($4.8-million), Mel Brooks's *Life Stinks* ($1.8-million), John Hughes's *Dutch* ($3 million), and *Return to the Blue Lagoon* ($1.2 million).

"What caused it?" says Art Murphy. "Lousy films. When times are good for too long, marginal projects are authorized that shouldn't be. Customers don't come; everybody forgets they really shouldn't have been made in the first place. The fundamental problem is that two years ago, too many people in too many companies who were enjoying the last boom year of 1989 said, 'Oh, what the hell; times are good now; we can't hurt too bad.' The summer and fall was like the hangover: 'Oy, we shouldn't have made this film.' "

Then came the fall. Everyone had pinned his hopes on *Frankie and Johnny* to bring the audience back into the theaters. It was a picture that seemed to have all the right elements—Michelle Pfeiffer, Al Pacino, and Garry Marshall, the direc-

Photograph by David Strick/Onyx.

CUTTING BACK *"I won't tell you what the film is," says TriStar's Mike Medavoy, "but we just signed a deal with two actors who brought their prices down in order to be in the movie."*

tor whose last love story was *Pretty Woman.* When it flopped—along with other big films like *Billy Bathgate*—everyone in Hollywood fell into despair.

The total number of box-office admissions was expected to fall to its lowest level since 1976. Everyone began to fear that home video had changed the rules so much that people would leave their homes only to see hit movies—which often meant child-oriented or action-adventure pictures—and would wait to see the smaller adult films when they were released on home video. "We've created our own competition," says Peter Dekom, "by giving people the choice of seeing a movie for $25 a couple by the time you've paid for a baby-sitter and tickets and parking, or $5. Unfortunately, most people who see movies choose the latter."

In the middle of a recession, it took a big hit to persuade people to come to a movie theater instead of waiting until the film was released on home video. "I'll tell you a funny story," says Larry Gordon, who produced *48 Hrs., Die Hard,* and *Field of Dreams.* "In November, I went to the hospital for a test early in the morning. I was the first person there. The lady behind the desk working the computers was, I guess, about 28 years old. Up comes a nurse, then a security guy and a female janitor. They all must have been around the same age. You know what they were talking about? Swapping videocassettes for the weekend. I was afraid to go in for the test."

THE BAD BOX OFFICE FInally spurred studio chiefs and production vice-presidents to cut costs. "What is happening in this business," says Warner Bros. chairman Robert Daly, who was one of the first to start pruning early in the year, "is that the major stars, who can open a movie, are still getting what the market will bear. The medium-level stars, not in terms of performance but in terms of price category—those who are very good actors or actresses but don't guarantee to open a movie—they're going to find it a little bit more difficult. They are going to have to cut their price. And they are going to find that people aren't going to cast stars in second and third leads. They're going to just go with good actors."

For years, one of the favorite sports in Hollywood was to mock the high-handed negotiating style of Disney chiefs Michael Eisner and Jeffrey Katzenberg and Helene Hahn, the head of their legal-and-business-affairs department. Hahn, who was known around town as Attila the Hahn, became notorious for opening negotiations with the line "That is all we are prepared to pay."

By the fall of 1991, everyone was using the same line. "It had been a kind of unwritten rule that you can't pay actors or directors less than their 'quote,' " says producer Thomas Baer. "The traditional conversation with an agent when you want to hire somebody is 'What is his quote?' Then you do an independent check to see if that's right. That is no longer happening. The opening line now is 'This is what we're prepared to pay. That's what the budget will permit.' "

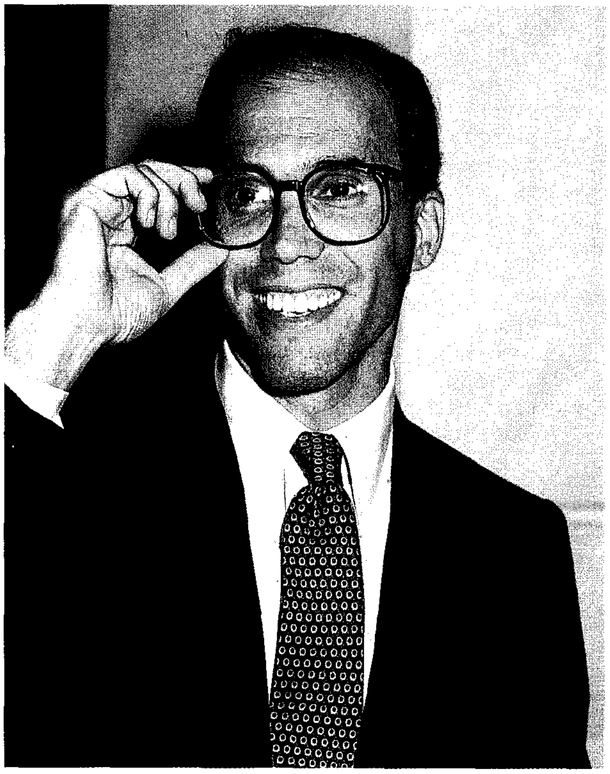
Robert Redford is starring in *Sneakers* for Universal, a film about a sixties fugitive turned high-tech security expert. He's taking a percentage of the gross profits instead of his usual $7 million up front, having decided to take the "back end" deal rather than cut his price. When Kevin Kline refused to take less than $3 million to do *Death Becomes Her* with Meryl Streep and Goldie Hawn, Bruce Willis (who had just made $10 million to shoot the disastrous $50-million *Hudson Hawk*) stepped into the part for scale and a percentage of the profits.

Jeffrey Katzenberg told a meeting of Wall Street analysts in late September that the seventeen films produced before he wrote his January memo averaged $24.1 million to produce, and the seventeen that he had green-lighted after the memo would cost an average of only $16.3 million.

TriStar chairman Mike Medavoy, who admits to having spent $60 million on *Hook* (some say the budget really climbed as high as $80 million) and has been criticized for giving away up to 40 percent of the gross profits to director Steven Spielberg and stars Dustin Hoffman and Robin Williams, says stars are bringing their prices down every day. "I won't tell you what the film is," he says, "but we just signed a deal with two actors who brought their prices down in order to be in the movie. We said we're not going to do it otherwise. One came down from $3 million to $1.5 million and another from $2.25 million to $1.75-million. We're doing it all the way around."

Daniel Melnick, the veteran producer and former studio chief, says, "I'm looking for a director right now for a film. It's an $18.5-million budget. The company releasing it would not have blinked at $22-million six months ago. Instead of hiring a director the way I've always done it, which is to prepare a group of names and directors who I think are appropriate, I'm going to contact major agencies and ask for a submission of people whose salaries are $750,000 or less."

Warner Bros. is shooting *Batman Returns* on its back lot in Burbank instead of going to England as it did for the original. Brandon Tartikoff, the new studio chief at Paramount Pictures, canceled *Night Ride Down,* a big action-adventure picture, after its budget went over $46 million. Tom Pollock passed on a Martin Scorsese project called *Age of Innocence* when the



DISNEY'S KATZENBERG GAVE AN EARLY WARNING.

Photograph by Scott Downie/Celebrity Photos.

projected budget went over $35 million.

At the same time that they are negotiating to cut prices, the studio chiefs are trying to rein in their own overhead. Columbia has lopped off some of its executives. "There were four or five executives fired right before Mark Canton came in," one producer on the lot says. "Canton replaced only two of them." Warner Bros. has quietly been trying to reduce its overhead across the board. Other studios are slowly eliminating their contracts with independent producers.

"There used to be fifteen to twenty people at a studio; now it's three to six. Universal is going nuts in cutting back deals with independent producers," says one lawyer who negotiates producer deals, "They've probably done the most. At Fox, I can't think of any new deals that they have made. Paramount has only a handful of deals with people like Scott Rudin, Sherry Lansing, Bob Evans, and Bob Rehme and Mace Neufeld. Warners and Disney have more, but even Disney is not happy with them. Privately, the studio chiefs will tell you those producer deals have not justified themselves. So you're going to find them not renewing producer deals except for the key players."

FEAR "A lot of people with overextended life-styles are getting jumpy," says Lynda Obst. "There's deep anxiety and frustration."

"In September, I started looking for someone to run the motion-picture part of my company," says producer Lee Rich, "and between then and November, I must have interviewed 40 people and must have had another 60 calls from people all over town. There are so many people out of work. They keep it very quiet, but the studios have cut back."

IN AUGUST, *Naked Hollywood,* a BBC documentary series that became one of the most talked-about television shows on the industry, was shown on the Arts & Entertainment Network. In it, Ned Tanen, the former Universal Pictures studio chief, told the British filmmakers, "This is a business where they wish you well only if you're terminally ill."

By the time the holiday films were about to open, that first rule of Hollywood had been turned on its head. Production vice-presidents and studio chiefs alike were ending conversations with reporters with the line "Go out and see a movie of your choice." Everyone was wishing that everyone else's pictures would do well.

"In the eighties," producer Lynda Obst said, "people we all know became multimillionaires in a way we never saw before. They came here to make a killing. Certainly this is the place you come to seek a fortune. Now, suddenly, a lot of people with overextended life-styles are getting very jumpy. Suddenly it's 'Can you hold on to your mortgage?' So there's a deep anxiety and frustration. If people don't attend movies, we can't make them."

But even in the worst of times, many were betting that people would come back. "I think everyone is overreacting," said producer Larry Gordon. "I just don't think the films in the fall have been that good. We're not doing what we should do to get people out; for some reason or other, we're not hitting the right pitches. To get the audience out, it has to be something that they don't want to miss; it has to be an event. I'm not saying more expensive films. Look at one of ours, *Field of Dreams,* or *Driving Miss Daisy.* I firmly believe if those films were coming out now, people would go to those movies. If we get through Thanksgiving and Christmas and it hasn't changed, then I'll be looking for another business. But it's like our line in *Field of Dreams*—I wish I had a dollar for every time someone has used that line—if you give them good movies, they will come."

And sure enough, they did come. On Wednesday night, November 13, *Cape Fear,* the first big film of the Thanksgiving-Christmas season, opened in New York and Los Angeles. Nervous production executives from every studio showed up at the Avco Cinema in Westwood to see for themselves if the film could bring people back to the theaters. As soon as their BMWs and Mercedes neared the intersection of Wilshire and Westwood Boulevards, they saw a line stretching around the block. They were like kids with their first Christmas toy. "Look, they're coming," they said gleefully to one another. And the words were repeated as each new group of studio executives arrived. "They're back, they're back."

Cape Fear was the first big hit of what turned out to be a record-breaking holiday season. The 1991 year-end box-office tally was about $4.7 billion, down 6.4 percent from the $5.02 billion of 1990. But the Christmas-week box-office revenues were up 30 percent over 1990, and the holiday-season total was more than $405 million, up from $401 million last year.

By the time the holidays were over, there were three runaway hits—*Hook, Beauty and the Beast,* and *The Addams Family*—that were expected to take in more than $100 million each in North American box office, or $55 million in film rentals. There were also a good number of solid hits—*Father of the Bride, Prince of Tides, My Girl, The Last Boy Scout, JFK,* and *Star Trek: VI*—that were expected to take in $50 million to $75-million in North American box office, or about $27 million to $41 million in film rentals.

The two flops of the season were *For the Boys,* which cost about $45 million and has taken in only about $9 million in North American film rentals, and *An American Tail: Fievel Goes West,* the animated film that cost about $20 million and has taken in about $8 million.

The celebrating was tempered by the fact that so much had been spent to produce and market those movies. "I don't think people are depressed," said TriStar chairman Medavoy, who had a lot to celebrate with *Hook.* "I don't think people are happy. We are in a recession, and everybody's aware of that."

"People are still concerned," said Tom Pollock. "Our expensive movie was *Cape Fear,* and we did well, so we dodged the bullet and in fact made money. But the long-term problems have not been solved. When all the lessons of Christmas are in, the money that's made on the winners still may not be enough to make up for the losers."

Even as the good box-office news was coming in, the studios' budget police were out in force. Paramount, Universal, and Carolco announced their cutbacks in the middle of the holiday season. The week before Christmas, Disney called a halt to *Blue Maaga,* a comedy being produced by former Columbia studio chief Dawn Steel about the Jamaican bobsled team that went to the 1988 winter Olympics. It canceled the film less than two months before it was due to start shooting because the budget had reached $17 million. Two days before Christmas, the weekly edition of *Variety* ran a 'tis-the-season-to-be-glum story on its front page about how studios are placing fewer production executives under contracts and signing shorter contracts with those they decide to keep.

And those who worry about the long-term future of the business were playing the role of Scrooge. "A good Christmas could end up hurting more than it helps," said Peter Dekom, the lawyer who was one of the first to raise a warning voice with his "Chicken Little" speech. "Because people will want to go back to doing business as usual, and that is not a good thing to do. In this industry, a long-term shakeout has to occur." ■

Women's & Men's

SPRING FASHION

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SPECIAL ISSUE

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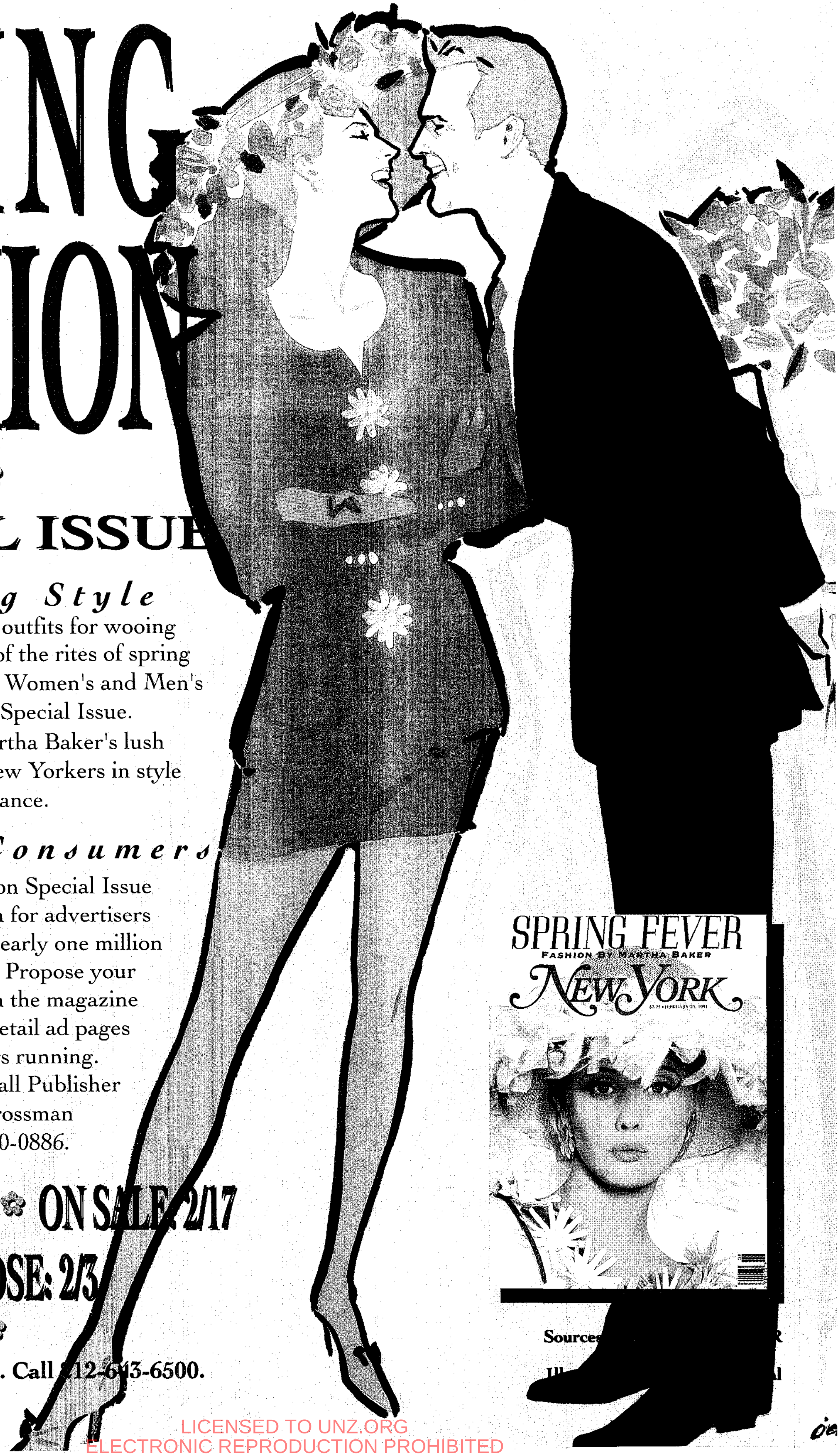
SPRING FEVER
FASHION BY MARTHA BAKER
NEW YORK
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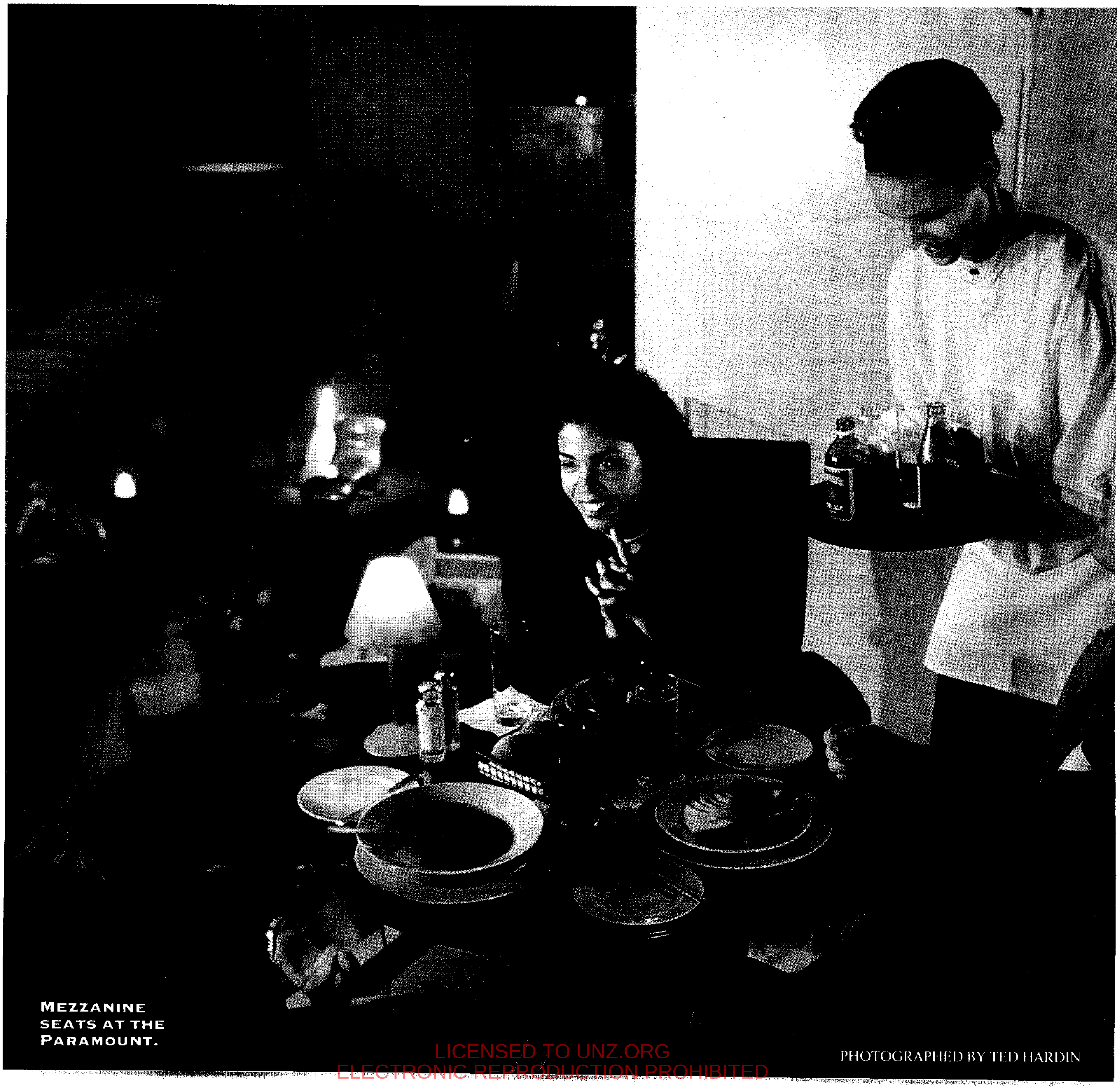
Sources

ASK GAEL

The Tastes and Trends of Brave New '92

BY GAEL GREENE



MEZZANINE SEATS AT THE PARAMOUNT.

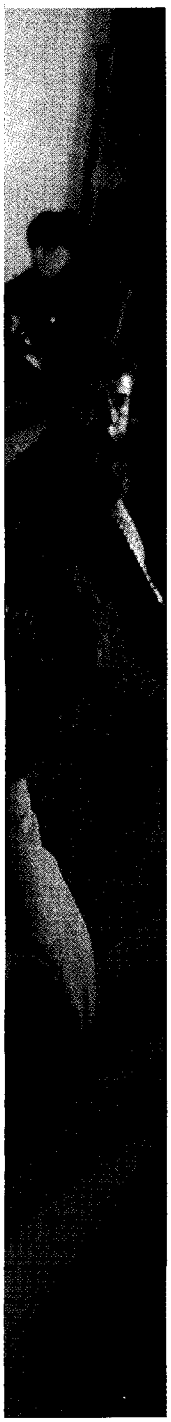
PHOTOGRAPHED BY TED HARDIN

THE LOST LANGUAGE OF TEA . . . THE RElentless pursuit of a ripe tomato . . . a junk fish that suddenly becomes king. If someone hadn't dreamed up this job, could I possibly have invented it? Aren't you jaded? new pals ask. Doesn't it get boring? Wasn't this the year the eating stopped? No. Never. Impossible. Oh, there were lean times, and shocking last gasps, but New York's restaurant scene still percolates. So this is what I tell friends when they call asking . . .

Where can I go when I'm feeling romantic?

RESERVE A BOOTH OR A QUIET CORNER below the frolicking nymphs in the lovingly preserved **Café des Artistes.** Imagine dinner served by discreet servants at a linen-swathed table in a lovely English library and the food is splendid—that's **Mark's,** in the Mark Hotel. Lunch at **La Colombe d'Or** feels far from the midtown carnival, ideal for illicit assignations. The **Rainbow Room, Sign of the Dove,** the **River Café,** the pool room of the **Four Seasons** may seem like clichés, but they never fail. A shadowy **Mezzanine** love seat overlooking the Paramount Hotel lobby feels like your living room. Have a milk shake or dessert. Risk a **World Yacht** dinner cruise, but only if you're madly in love; three hours afloat with aging Brie en croute feels like forever if the passion is just lukewarm.

To escape the chaos. To live in the moment. Let the moment be small and cozy and candlelit, like dinner at **Alison on Dominick,** with sentimental deep-blue velvet and hearty, flavor-rich food by Tom Valenti. At a recent dinner: a brilliant tapestry of textures and perfumes, everything beautiful, real, not designed—horseradish-spiked braised-beef salad, charred lamb with capers and lemon-cayenne mayonnaise, lively rabbit stew with white-bean ravioli, seared tuna in mushroom broth with white-bean purée, Valenti's celebrated lamb shank with white and fava beans in roasted-garlic sauce. A feast for Rabelaisian lovers.



And why not spend the night? Toast your cleverness with champagne in the exquisite red-and-black parlor of **Les Célébrités,** at the brazenly luxurious Essex House. Then watch Christian Delouvrier and his crew searing your foie gras "burger" or tucking barely gelled scallops with bits of gravlax into a giant hinged shell. A classic French apprenticeship, a sojourn in Japan, exposure to the coming-of-age of American cooking—all are reflected in Delouvrier's exciting menu (dégustation $85, a rotisserie tasting $65, and entrées $25 to $32 à la carte). Share a candied-orange-peel tart with bitter-chocolate sorbet, and retire to a suite upstairs for the night.

MIMOSA'S EGGPLANT-AND-BRUSCHETTA APPETIZER.

Help! I'm running out of places to amuse my offspring.

IF YOUR PREPUBESCENT HEIRS ARE TYPICAL Manhattan savants, they were pioneers at Hard Rock and probably have their own charge account at Serendipity (scene of Olympic trials for the born-to-shop division). Perhaps they will be amused by the funk and pizza at **Two Boots** in the East Village or the delightfully silly artifacts and organic fare at **Nosmo King.** Try brunch with cartoons at **TriBeCa Grill.** Give them roast duck and noodles at **Tang Tang,** and if they can't sit still, let them gawk at the dumpling-maker in the window. Take them to Chinatown for dim sum brunch (page 47) and let them choose blindly from the rolling carts. Finicky pups can fill up on egg rolls.

At **Sidewalkers',** the kids can smash crabs with a mallet and eat with their fingers. Upstairs at **Boogies,** there's a fifties diner with great milk shakes and a decent club sandwich. Hit the salad bar or fuel up on pizza and pasta at **Ed Debevic's,** where stagestruck servers revive the fifties and sixties. Sports fans will want to stalk **Mickey Mantle's** in search of visiting heroes and meet the Mick himself. Breakfast at **Sylvia's** in Harlem will be a nostalgic country binge for you, adventure for your sheltered striplings. And if you can beat the line at **Planet Hollywood,** you'll teach them a lesson for life: introductory chutzpa.

Where do you go for Italian food?

WITH ITS STARTLING CHIA MURAL, handsome designer touches, and Andrea Hellrigl's sophisticated, inventive cooking, **Palio** strikes me as the place to impress even an Italian. I love the down-home-in-Puglia airs, the cakelike focaccia, everything out of the wood-burning oven, and seafood specials at **Mazzei.** Acres of antipasti in hunger-provoking bounty, deftly grilled birds, and classic stews are what gourmands treasure at **Da Umberto. Sandro's** celebrates the tastes of Rome with fried baby artichokes and itsy calamaretti, remarkable tripe, pastas classic and avant, and crackling roast pig. **Trattoria dell'Arte** beckons with first-rate pizzas, tempting antipasti on display, great osso buco, and amusing chunks of anatomy scattered about overhead. **Arquà** is my downtown favorite, and on the edge of Chelsea, **Le Madri,** uneven though it is, for the splendid room and witty vegetable bouquets, the fare that often pleases, and the haunting focaccia with white cheese and truffle oil. Sharing plates at **Coco Pazzo** is worth the struggle for a table. Designer Adam Tihany's **Remi** is a welcome gift in midtown. Dip your focaccia into the saucer of creamy goat cheese edged in tomato sauce and tuck into co-owner Francesco Antonucci's ravioli Marco Polo.

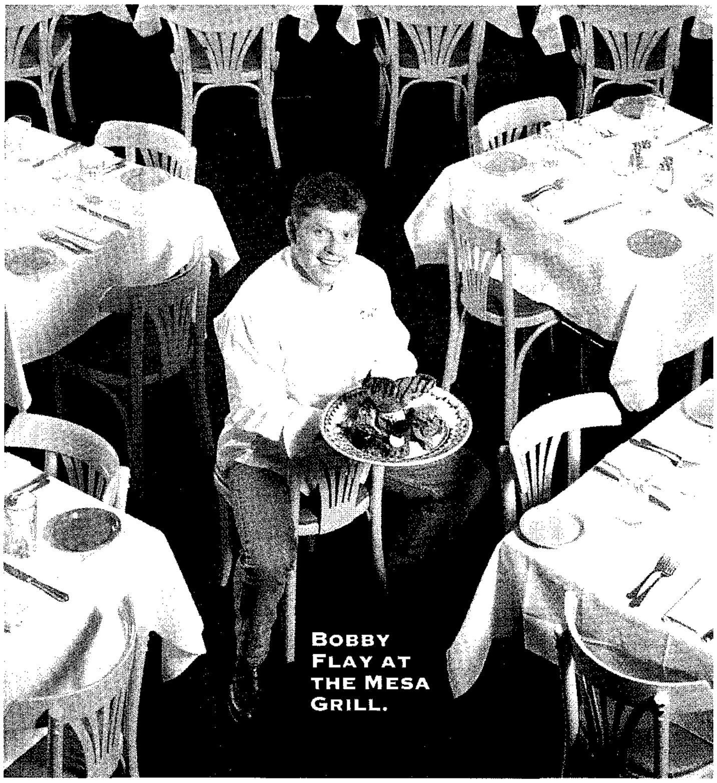
I'm madly in love with a Wall Street trader who can't come uptown to lunch.

MEET HER AT THE **Hudson River Club** or **Montrachet** for seriously good food in a tranquil setting. For a fine lunch in a more casual mode, try **Jour et Nuit** or **TriBeCa Grill.**

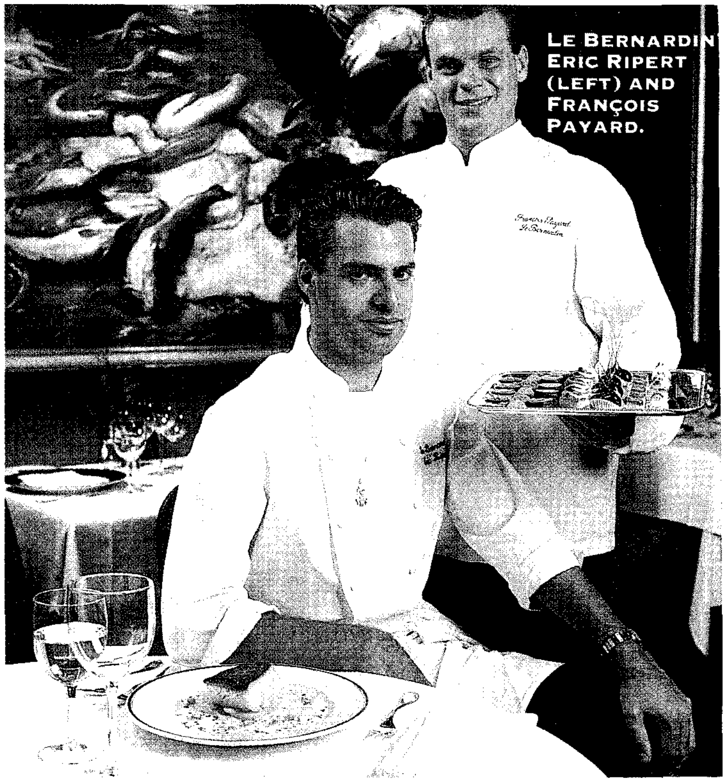
You must have secrets you never tell.

I TELL ALL MY SECRETS. HERE'S A FIND NO one has mentioned in years: the **Trattoria,** in the Pan Am Building. It's not even listed in that cranberry-hued vox populi restaurant guide, but 6,000 folks eat there every week. Pizza, pasta, carefully grilled fish, a few rustic touches suggested by Giuliano Bugialli . . . the food is smartly priced and often very good.

Is the **Brasserie** almost a secret, too? Or has it just been around so long and so indulgently (24 hours a day) that we take it for granted, like a dear old mate? Recently refreshed under the eye of Sam Lopata, the Brasserie looks alive again. The evening menu of commuting chef Regis Marçon is the dernier cri, hearty, well done,



BOBBY FLAY AT THE MESA GRILL.



LE BERNARDIN: ERIC RIPERT (LEFT) AND FRANÇOIS PAYARD.

and just $19.91. Make that $19.92 from now on.

Isn't this a gloomy interlude in the history of New York restaurants?

Whisk-y Business There is a glimmer of light in the darkness of Le Cygne's last flutter: Jean-Michel Bergougnoux has taken refuge in Raphaël's kitchen.

TRUE, THE ANOREXIC ECONOMY HAS BEEN especially nasty this year. Still, there is a glimmer of light in the darkness of Le Cygne's last flutter: Chef Jean-Michel Bergougnoux has taken refuge in the tiny kitchen of **Restaurant Raphaël,** a narrow tunnel transformed by a charming trompe l'oeil garden. Most of the savory and sprightly dinner offerings (entrées $20 to $24) reappear for a few dollars less at lunch: ethereal caramelized-onion "tart," intensely greened-and-garlicked fricassee of snails with wild mushrooms, seared cod with cabbage on sesame vinaigrette, salmon glazed with periwinkle juice and dill, a melt of chocolate touched with mint in a delicate pastry shell. Raphaël never felt sunnier.

La Metairie is overflowing with a *richesse* born of the pinch, too. Tending the flock in his rustic dovecote is Sylvain Fareri (having surrendered his uptown outpost), assisted by a savvy crew: Jacky Ruette (boss of the late Prunelle), Lafayette's Richard Regner, and onetime River Café maître d' Nick Azzollini. With Philippe Roussel at the range, the mostly Provençal cooking is better than ever—deftly cooked birds and fish, handsomely garnished. And except for a few overpriced specials, the tab is sweetly benign (just $11 for poussin grillé).

What's best of what's new and hot and wonderful?

Mesa Grill IS MY CHOICE FOR RESTAURANT of the year. In the months since Bobby Flay moved into the glassed-in kitchen of this happy, high-flying space on vibrating lower Fifth, he's kept getting surer and better. His sense-thrilling riff on southwestern cookery cleverly plays hot against sweet, swift peppery explosions in coda to perfectly seared halibut, glazed quail, and Yucatan-style shrimp. Take friends so you can splurge on the dazzling and witty dessert plate for four. Now and then, the good-looking crowd gets backed up at the bar (and the roar strains congeniality), but a margarita or two cures the pouts.

Mimosa is exactly what bruised and fussy comparison shoppers of the nineties want: splendid Mediterranean food at reasonable tariffs. Marilyn Frobuccino dishes out the savories that perk up our taste buds just now—goat-cheese crostini, lamb-and-white-bean ragout with kale, ceviche with octopus, crispy striped bass on white gazpacho. Nino Selimaj coaches the dining room—under siege since the neighborhood got wind of what's cooking, but things are calmer (cheaper, too) at lunch.

Hey, did you forget about JoJo?

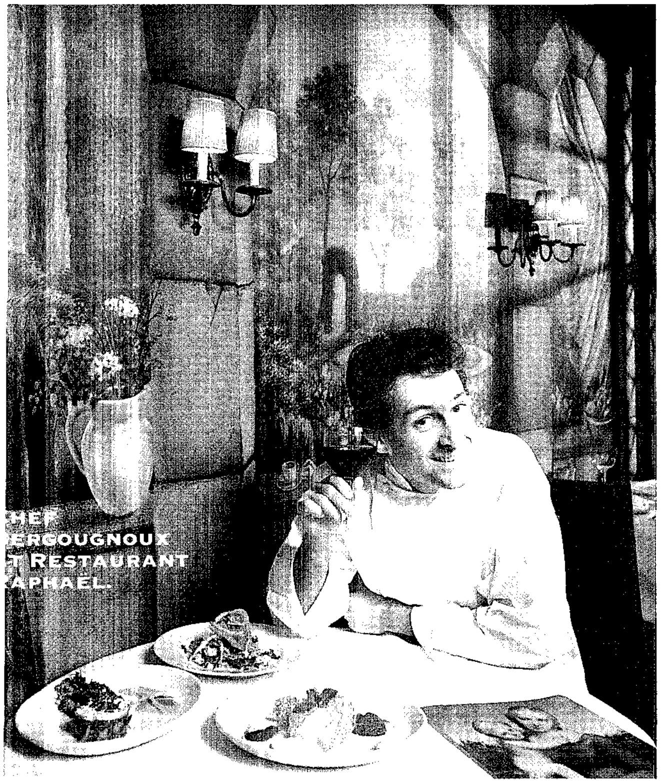
I'VE BEEN A SCREAMER IN JEAN-GEORGES Vongerichten's fan club. He is a wizard, and I'm wild about the new menu at **JoJo**—the fool-you, creamy-without-cream partridge soup, crisp-edge salmon with oatmeal pancakes, squab in baked potato, and the fatty, homey Alsatian lamb stew called backeofe. I'm especially happy upstairs, away from the major madness in this cramped feedery, and I think $120 or so for two is eminently fair. But I tout JoJo with trepidation, because complaints keep pouring in. You can get muscles on your index finger trying to beat the busy signal to book a table. And the wait at the bar can seem longer than the *Mahabharata.* The attitude—the customer is always wrong unless somehow proved right—seems dangerously outdated.

What is your one favorite?

AH . . . THE QUESTION EVERYONE asks. One? Impossible. The oral personality can't live with the thought of just one. Here's a gathering. I love everything about the **Gotham Bar & Grill:** the playful lofty room, the vibrant glow and savvy crew, the masterly hand of chef Alfred Portale pushing classic notions into contemporary transcendence and gravity-defying architecture.

You want to take me to lunch? **Le Cirque,** please. Even if I weren't hopelessly addicted to Sirio Maccioni's unabashed fuss, I'd be happy to linger in un-kissed-hand anonymity for Daniel Boulud's extraordinary food. He's never been better.

And when friends say, "What recession?" I let them take me to **Le Bernardin.** Gilbert Le Coze's faith in two new royally pedigreed chefs, Eric Ripert and



HEF
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T RESTAURANT
APHAEL.

pâtissier François Payard, is already richly rewarding. The old, by now mythic, favorites remain: sublime baked sea urchin, raw slivers of fish like petals on a plate, barely cooked halibut in an herbed green vinaigrette. But Ripert brings born-again fervor to the menu with crab-stuffed ravioli in tarragon butter, seared scallops layering foie gras in a sauce textured with batons of artichoke and truffle, skate in a sage broth, and cod on a hill of spicy minced vegetables. Payard's "coffee seashell" is a chocolate jewel box filled with frozen coffee parfait and a white-chocolate pearl. The prix fixe—$68 at dinner, $42 for lunch—is just the tip of the iceberg. Suddenly, a $52 Rausan Segla seems like a bargain.

Is it my imagination, or are our chefs just getting better?

I'M KNOCKED OUT, TOO, watching a new crop of gifted chefs climbing the heights and last year's stars still blazing. Gray Kunz is up to all of his old sorcery at **Lespinasse,** in the new, exuberantly face-lifted St. Regis. If you want to taste what emerges when Fredy Girardet meets Chinatown with the freshest catch from Ojibwa Indians, this matronly dining room is the place.

There must be moments when Ed Brown feels he's invisible, orchestrating the delicious, somewhat Key Westian fare at **Tropica,** hidden away in the belly of the Pan Am Building. But those of us in love with his exquisite sashimi plate, the peppery conch chowder, roast cod with sake and Chinese black-bean sauce, and seared tuna loin with chayote are not put off by a stroll through a lobby, teeming (by day) or deserted (by night).

Other stars in full dazzle: Charles Palmer, with stunning composites of irresistible food at **Aureole,** Tom Valenti in a homey mood at **Alison on Dominick.** Thomas Colicchio, more impressive than ever, showing off complex and flavorful artistry in the plush, sedate setting of **Mondrian.** Andrew d'Amico and his amazing alchemy with rabbit, sweetbreads, quail, and spectacular seared tuna in a gingered shiitake broth at **Sign of the Dove.** Terrence Brennan's exquisite dishes from the budget-minded kitchen at **Prix Fixe.** And yes, the ever-obsessed David Bouley, whose fans ignore (or don't even notice) the draggy pace at **Bouley,** so thrilled are they by his exalted cooking.

When you don't have $1,000 to spend on dinner, where do you go for seafood?

THE **Manhattan Ocean Club** HAS A sparkling green-and-white freshness and excellent food (overlooking a few overwrought starters). Snappy service, the garden in summer, cold-weather skaters, and Seppi Renggli calling the plays in the kitchen draw me to the **Sea Grill. Fishin Eddie,** from the duo behind Vince & Eddie's, offers wonderful fritto misto, squid stewed in red wine, grilled fish served with polenta and ratatouille ($15.95 to $17.50), and supernal cioppino for two—in a charming feel-of-the-sea room with a glorious skylight.

I'm sick of the downscaling nineties already. Isn't there any excess left?

La Grenouille IS ABUSTLE AND AGLOW, packing in affluent burghers and coating their arteries with butter and cream as if Boesky and BCCI and cholesterol had never happened. I can't remember it more beautiful. The menu is still written only in French, the ultimate hauteur, but a benevolent captain translates line for line. Buttery fricassee of asparagus and mushrooms, sweetbreads sauce diable, coulibiac of salmon, and cassonade, the richest "crème brûlée" in town, will make you feel wanton again.

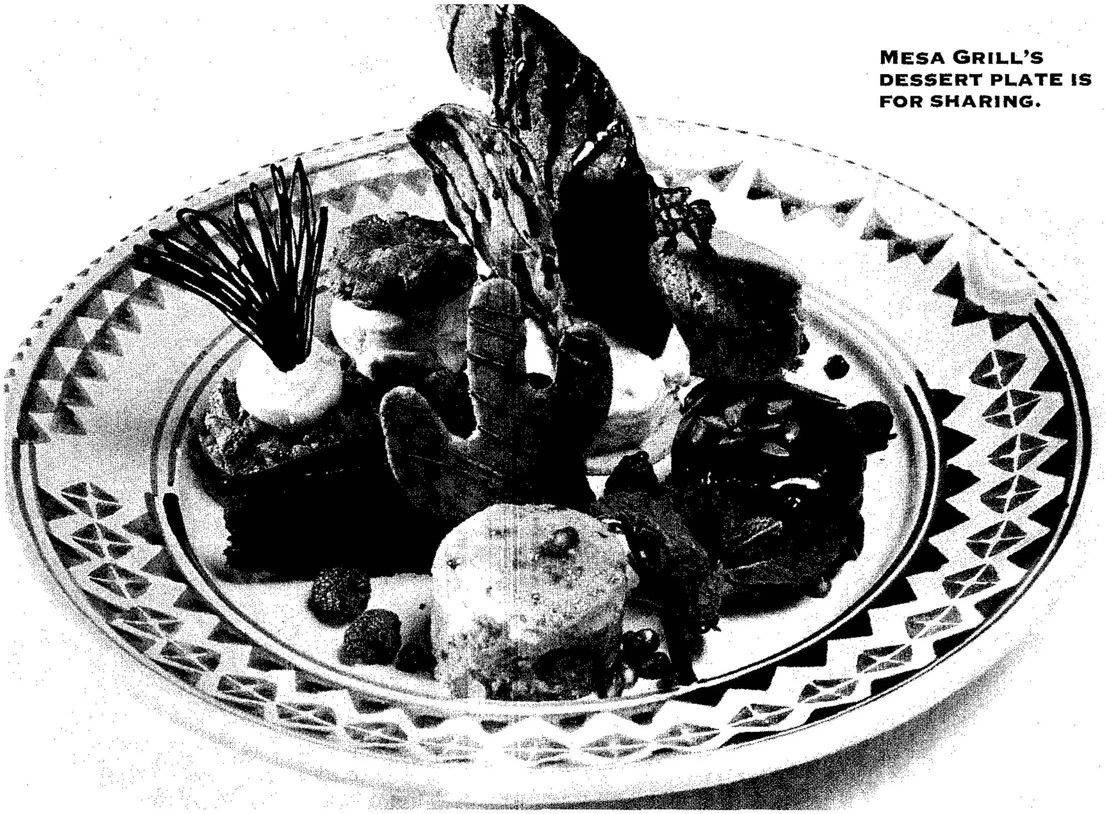
La Caravelle, scampering to serve a scattered clientele, numbed into startling niceness, has scrapped the red velour of its banquettes for pale-peach freshness and installed Tadashi Ono in the kitchen. This shocking deviation from what was once immutable tradition pays off in luscious duck ravioli swimming in an intense cilantro-touched consommé, and marinated fluke with seaweed salad.

At **Lutèce,** André Soltner has never let his head be turned more than a centimeter by nouvellism or defensive downscaling. Fans as rock-steady as Soltner couldn't be happier.

The **Four Seasons,** unique at its birth in the exuberance of the fifties, rose to the narcissism of the seventies and the greed of the eighties with extraordinary dignity and style, though the kitchen now and then slumped. Today, some moguls who once staked claim to the Grill may be limping, but the kitchen is not. Try first-rate tuna carpaccio with ginger and coriander, and calf's liver with the sweetness of roasted shallots. But $36 for lobster-and-scallop white-bean ra-

Holy Grill Today, some of the moguls who once staked claim to the Four Seasons' Grill Room may be limping, but the kitchen is not.

TRIUMPHS OF THE GRILL ROOM.



MESA GRILL'S DESSERT PLATE IS FOR SHARING.

Best Western At Mesa Grill, Bobby Flay's sense-thrilling riff on southwestern cookery cleverly plays hot against sweet. Take friends so you can splurge on the dazzling and witty dessert plate for four.

gout? Is that decadent enough for you?

How about a few best buys?

Prix Fixe's $24 dinner is still the best bargain I've found. At **Montrachet,** Debra Ponzek does a $25 prix fixe complete with petits fours. **Petrossian** advertises "what the naughty rich consider nice"—the $29 lunch. And, till the end of January, 30 grams of Sevruga with a glass of icy Stolichnaya for $24.50. A bargain is in the pocketbook of the beholder. Settle in at **Greene Street** before 7:30 P.M. Monday through Thursday, and dinner for two with a bottle of wine is just $50. Old-fashioned doughnuts are fresh every morning at **Fisher & Levy.** If you can't spare the 45 cents, buy a doughnut hole for a dime.

Where do you go in the theater district before the curtain? After?

Dinner before the show makes me spacey and dense. I hate eating to the clock. But when outvoted by friends, I'd lead them to the **Broadway Grill** for fabulous thin-crust pizza and "death by chocolate," total immersion in cocoa bean for one glutton or four sane people. Or we might stop before the curtain for just oysters or heavenly warm porridge of polenta with wild mushrooms at **"44,"** in the Royalton, where Brian McNally now calls the shots and Geoffrey Zakarian is back in the kitchen. Or book a table after the show for spit-roasted sweetbreads over a warm salad of rabbit confit, salmon "osso buco" on warm cabbage, or stew of wood-grilled pigeon with barley.

EMPIRE DINER'S CHILI SUNDAE.

Not far from Broadway are several new favorites—**Zen Palate,** with Asian vegetarian exotica, **Jewel of India, Afghan Kebab**—and longtime reliables **Orso** and **Joe Allen.** Charmingly touched with bright flowered chintz is **Island Spice,** with sugared carrot juice, fatty oxtails and butter beans, jerked chicken or pork, calaloo, and the crêpelike roti folded around chicken or goat. Not the best Caribbean food you've ever eaten, but definitely a buy.

Jean-Claude Baker may seem a tad moody. "I don't like garlic and I know nothing about wine, and here I am a restaurateur," he marvels with a shrug. But **Chez Josephine,** a shrine to his adoptive mother, the legendary Josephine Baker, feels like the fourth act of whatever show you've just come from. Join friendly folks carrying *Playbill* for classic skate in brown butter, country pâté with celery root and celery chips, lamb shank with potato-and-celery-root purée, and tender pepper steak with crusty bits of potato.

Where can we go late-late?

Lucky Strike is a lodestar, mostly for the young looking like unmade beds. A new generation has discovered **Elaine's,** where a few of the old seem to have taken root. Bikers in the back room? No kidding. Veal chop and arugula salad is still the drill. Nostalgia is the spice of late supper at **"21."** And reality is the sugar. From 10:30 on, $16.50 buys the famous burger with homemade potato chips and onion crisps, and you can have pasta, pizza, and lobster roll at discount prices. Perhaps some of the tables are empty, but for me, the saloon is always alive with history.

A trio of chefs looking for a place to schmooze after work stitched together the **Chefs Cuisiniers Club,** spare and tight and casual, with blue-jeaned waiters and plates that don't match (the gift of chinaware suitors). The fairly priced food is hearty and good, and wines by the glass are always changing.

A motley crew winds down the night at the **Empire Diner,** that smashing black-and-silver beauty with its flashing metropolis glow. Two traveling salesmen from Toledo with blind dates. A cellist with two Japanese women. Knicks boosters and disco hounds. The counter team wears T-shirts and baseball caps, and the menu offers practically every pop fancy imaginable. If you're not high, the chili sundae will make you think you are.

I've just been recycled out of my marriage. Is there a mating scene?

You can make friends at the bar of **Lucky Strike** or **Mesa Grill** and in the late-night frenzy of **Coffee Shop. Mulholland Drive** is packed at the cocktail hour. If you score, move on to its really good pizza (so what if it is a prepackaged boboli crust) and warm chicken salad. Some brand of networking is clearly afoot at **Le Bar Bat** (and the Vietnamesque fare is not bad at all). You could meet an unattached grape nut at **SoHo Kitchen's** long, U-shaped bar hugging its 110-spigot Cruvinet (and now a D.J. spins records Mondays from 9:30 on).

What's happened to Larry Forgione?

HE'S DIVIDING HIS TIME between **An American Place** and the **Beekman 1766 Tavern,** at the "oldest inn in America," upstate in Rhinebeck. Antiquing, house-hunting, escaping for the weekend? Stop for dinner. Warm up in front of the fire with Kill Devil Grog (rum, honey, cloves, lemon, cinnamon, and hot water). Then sample Forgione's menu executed by protégée Melissa Kelly, most of it good—house-smoked salmon and potato-crisp "napoleon," old-fashioned chicken potpie, glazed duck with garlic whipped potatoes, cedar-planked salmon with sweet-potato-and-corn pudding. (Avoid the hodgepodge scallop-fusilli stew.) The rooms are plain but comfortable.

SHALIGA THAI OWNER PUNTUL SUKSOMSONG (STANDING).

What have you discovered that you want to go back to?

Metropolis, IN WHAT WAS ONCE A bank, has that soaring look I like, lots of marble, an amazing giant clock, live jazz at the bar, and very good food by a chef who cut his teeth at the River Café.

In four visits to **Shaliga Thai,** I've yet to work through the menu but so far can tout the fiery tom-yum soup, garlicky bits of rib, spring rolls with mint, sticky chicken wings and barbecued chicken, tingling beef salad (nuer yang namtok), and seafood baked in a clay pot.

Periyali's giant white beans in garlic sauce, savory octopus, grilled whole fish, calf's liver with sweetbreads, and air of wanting to please make it freshly appealing.

I used to know Chinatown well. Now it's a mystery.

A FLOOD OF IMMIGRANTS FROM HONG Kong has stretched the borders of Chinatown, and the Shanghai and Sichuan haunts we loved have faded or shuttered. Try **Big Wong** for barbecue, best at lunchtime, when it's hot out of the oven. Now that winter's official, most of the smaller restaurants are doing warming casseroles baked in covered clay pots. Ask for rice with duck, chicken, preserved sausage, and soy at **Vong and Kwong** (while you wait, have scallops in the shell under what could be béchamel, and lush braised short ribs with black pepper in sa chai sauce).

You'll wish you spoke Chinese, but you don't really need to, lunchtime at the **Golden Unicorn.** Just point. Someone will warn you if it's chicken feet trundling by on the rolling dim sum cart. The point of dim sum traditionally is the tea. Ask for jasmine or lo bo, with its own natural sweetness. Sip. Then sample roast-pork buns, shrimp rolled in soft rice noodles with a sprinkle of soy, sticky rice with chicken and sausage wrapped in a lotus leaf. Be brave. You pay by the saucer, not very much . . . so mistakes aren't serious. Ask the captain for shark's-fin dumpling in its own soup—an ethereal sensory adventure.

I'm too lazy to go to Chinatown.

LAZYBONES, scaredy-cats, philistines, and dim sum lovers who want to indulge at any hour of the day are welcome at **Shun Lee Cafe.** Wendy Chen, ringmaster of the snappy black-and-white canteen, will make sure you get what you want from a riot of possibilities, 40 or more ($3.95 per dish), steamed, fried, and baked—from delicate tricolor shrimp dumplings to shrimp in taro to pearl rice wrapped in lotus and an uptown rendition of that shark's-fin dumpling, with pork and mushroom in soup that is astonishingly voluptuous. Is taro "too Chinese for you?" Ms. Chen wants to know. If so, you'll get winged shrimp dim sum with a melt of cheese. Oh, no, cries the purist. "People love them," she says.

I want to feel I'm in France.

Le Pescadou IS A SMALL CORNER OF France devoted to seafood. Not far away, **Provence** is better than ever and proudly Gallic. There's a new chef at **Le Comptoir,** which looks as if it had been shipped in a container from St. Germain. Sixth to take up the whisk is Laurent Manrique, and he's good. In a con-

And Dim Sum No need to speak Chinese at the Golden Unicorn: Just point. Someone will warn you if it's chicken feet on the cart.

WAITRESS LEE POON SEW.

cession to Upper East Side monolinguists, the menu is translated now. Order cuisse de canette (duck leg), lamb stew cooked seven hours with Parmesan mashed potatoes, or crunchy, moist chicken with a hit of mustard. "What a nice, homey place this is," my friend observes. "All the pretty young girls are here with their fathers."

Jean Lafitte is home for its regulars, too, a neighborhood hangout with a Left Bank feel, as kind to walk-ins as to Joan Rivers, or Dianne Wiest and Sam Cohn, or Melanie and Don. Expect *grand-mère* classics like headcheese, onion soup, escargots in garlic butter, and rabbit stew as well as nouvellish inevitables—grilled mahimahi with fresh and sun-dried tomatoes, Cajun catfish.

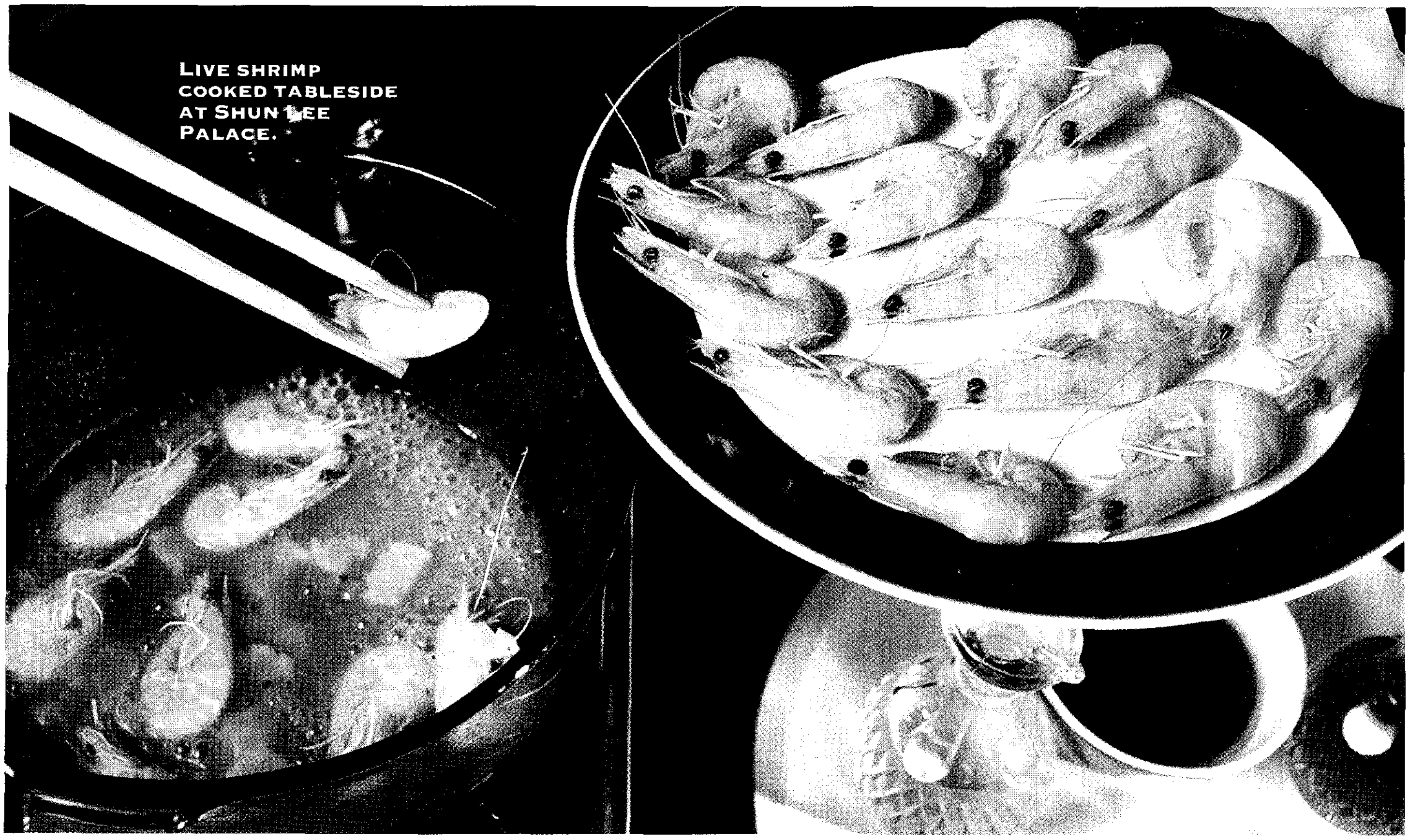
Are you too much of a purist for jazz with your dinner?

NOT ME. I LOVE THE SOFT JAZZ AT DINNER that heats up by late suppertime at **Greene Street.** Dancing on top of the world with an aura of thirties glamour and helicopters and clouds playing tag below is what fills the **Rainbow Room** with Arthur Murray Ph.D.'s and incurable romantics. **Tatou's** success with jazz at dinner has prompted a pulsation of imitators. Are there enough gamboling night owls to keep Jean DeNoyer's vast cobalt-blue-and-gold **Supper Club** hopping? The cocoons of the nineties seemed to have unraveled the Saturday we couldn't book a table till 10:30. Not a crowd to race the pulse of Liz or Billy, but Wayne Nish's food—at least

Where to Find Them

LA METAIRIE IS BETTER THAN EVER.

Afghan Kebab House, 764 Ninth Avenue, near 51st (307-1612)
Alison on Dominick Street, 38 Dominick Street, near Hudson (727-1188)
An American Place, 2 Park Avenue, at 32nd (684-2122)
Arquà, 281 Church Street, at White (334-1888)
Aureole, 34 East 61st Street (319-1660)
Le Bar Bat, 311 West 57th Street (307-7228)
Beekman 1766 Tavern, Beekman Arms, 4 Mill Street, Rhinebeck, New York (914-871-1766)
Le Bernardin, 155 West 51st Street (489-1515)
Big Wong, 67 Mott Street, near Canal (964-0540)
Boogies Diner, 711 Lexington Avenue, near 57th (355-1001)
Bouley, 165 Duane Street, at Hudson (608-3852)
Brasserie, 100 East 53rd Street (751-4840)
Broadway Grill, Holiday Inn Crowne Plaza, 1605 Broadway, near 48th (315-6161)
Café des Artistes, 1 West 67th Street (877-3500)
La Caravelle, 33 West 55th Street (586-4252)
Les Célébrités, Essex House, Hotel Nikko, 155 West 58th Street (247-0300)
Chefs Cuisiniers Club, 36 East 22nd Street (228-4399)
Chez Josephine, 414 West 42nd Street (594-1925)
Chiam, 160 East 48th Street (371-2323)
Chin Chin, 216 East 49th Street (888-4555)
China Grill, 60 West 53rd Street (333-7788)
Le Cirque, 58 East 65th Street (794-9292)
Coco Pazzo, 23 East 74th Street (794-0205)
Coffee Shop, 29 Union Square West, at 16th (243-7969)
La Colombe d'Or, 134 East 26th Street (689-0666)
Le Comptoir, 227 East 67th Street (794-4950)
Da Umberto, 107 West 17th Street (989-0303)
Ed Debevic's, 661 Broadway, near West 3rd (982-6000)
Elaine's, 1703 Second Avenue, near 88th (534-8103)
Empire Diner, 210 Tenth Avenue, at 22nd (243-2736)
Fisher & Levy, 875 Third Avenue, near 53rd (832-3880)
Fishin Eddie, 73 West 71st Street (874-3474)
"44," the Royalton Hotel, 44 West 44th Street (944-8844)
Four Seasons, 99 East 52nd Street (754-9494)
Golden Unicorn, 18 East Broadway, at Catherine (941-0911)
Gotham Bar & Grill, 12 East 12th Street (620-4020)
Greene Street Cafe, 101 Greene Street (925-2415)
La Grenouille, 3 East 52nd Street (752-1495)
Hudson River Club, 4 World Financial Center (786-1500)
Island Spice, 402 West 44th Street (765-1737)
Jean Lafitte, 68 West 58th Street (751-2323)
Jewel of India, 15 West 44th Street (869-5544)
Joe Allen, 326 West 46th Street (581-6464)
JoJo, 160 East 64th Street (223-5656)
Jour et Nuit, 337 West Broadway, at Grand (925-5971)
Lespinasse, St. Regis Hotel, 2 East 55th Street (339-6719)
Lucky Strike, 59 Grand Street, near West Broadway (941-0479)
Lutèce, 249 East 50th Street (752-2225)
Le Madri, 168 West 18th Street (727-8022)
Manhattan Ocean Club, 57 West 58th Street (371-7777)
Mark's, the Mark Hotel, 25 East 77th Street (879-1864)
Mazzei, 1564 Second Avenue, near 81st (628-3131)
Mesa Grill, 102 Fifth Avenue, near 15th (807-7400)
La Metairie, 189 West 10th Street, at West 4th (989-0343)
Metropolis Cafe, 31 Union Square West, at 16th (675-2300)
Mezzanine, Paramount Hotel, 235 West 46th Street (764-5500)
Mickey Mantle's, 42 Central Park South (688-7777)
Mimosa, 1354 First Avenue, near 73rd (988-0002)
Mondrian, 7 East 59th Street (935-3434)
Montrachet, 239 West Broadway, near White (219-2777)
Mulholland Drive Cafe, 1059 Third Avenue, near 62nd (319-7740)
Nosmo King, 54 Varick Street, near Canal (966-1239)
Ollie's, 2315 Broadway, at 84th (362-3712)
Orso, 322 West 46th Street (489-7212)
Palio, 151 West 51st Street (245-4850)
Periyali, 35 West 20th Street (463-7890)
Le Pescadou, 18 King Street, at Sixth Avenue (924-3434)
Petrossian, 182 West 58th Street (245-2214)
Pig Heaven, 1540 Second Avenue, near 80th (744-4333)
Planet Hollywood, 140 West 57th Street (333-7827)
Prix Fixe, 18 West 18th Street (675-6777)
Provence, 38 MacDougal Street, at Prince (475-7500)
Rainbow Room, 30 Rockefeller Plaza (632-5000)
Remi, 145 West 53rd Street (581-4242)
Restaurant Raphaël, 33 West 54th Street (582-8993)
Rex, 579 Sixth Avenue, near 16th (741-0080)
River Café, 1 Water Street, Brooklyn (718-522-5200)
Sandro's, 420 East 59th Street (355-5150)
Scores, 333 East 60th Street (421-3600)
Sea Grill, 19 West 49th Street (246-9201)
Shaliga Thai Cuisine, 834 Second Avenue, near 44th (573-5526)
Shun Lee Cafe, 43 West 65th Street (769-3888)
Shun Lee Palace, 155 East 55th Street (371-8844)
Sidewalkers', 12 West 72nd Street (799-6070)
Sign of the Dove, 1110 Third Avenue, at 65th (861-8080)
SoHo Kitchen and Bar, 103 Greene Street, near Prince (925-1866)
Stringfellows Presents Pure Platinum, 35 East 21st Street (254-2444)
Supper Club, 240 West 47th Street (921-1940)
Sylvia's, 328 Lenox Avenue, near 126th (996-0660)
Tang Tang, 1700 Second Avenue, at 88th (360-7252), and 1328 Third Avenue, at 76th (249-2102)
Tatou, 151 East 50th Street (753-1144)
Trattoria, Pan Am Building, 200 Park Avenue, at 45th (661-3090)
Trattoria dell'Arte, 900 Seventh Avenue, near 56th (245-9800)
TriBeCa Grill, 375 Greenwich Street, at Franklin (941-3900)
Tropica, Pan Am Building, 200 Park Avenue, at 45th (867-6767)
"21," 21 West 52nd Street (582-7200)
Two Boots, 37 Avenue A, near 2nd (505-2276)
Vong and Kwong, 11 Division Street, near Market (431-1040)
World Yacht Cruises, Pier 62, Hudson River at West 23rd (929-7090)
Zen Palate, 663 Ninth Avenue, at 46th (582-1669)



LIVE SHRIMP COOKED TABLESIDE AT SHUN LEE PALACE.

The Tong Show Two gifted chefs and Michael Tong's perpetual quest for the new and exotic make Shun Lee shine. Expensive, yes, but Tong doesn't miss a trend. Live shrimp soused with rice wine is the newest temptation. Fresh? For sure.

that one night—was especially good.

"I like the air of decadence at **Rex,**" my companion muses. "It reminds me of Germany in the late thirties, without the Nazis." Yes, they can be tough at the rope. The room feels like a secret in some back-alley cellar. Fans of Richard Krause at Melrose and Batons may recognize the new hand in the kitchen in familiar crisp potato pancakes with three caviars, rare charred tuna with mango-tomato-and-green-onion vinaigrette, and lobster sandwich on homemade focaccia—East meets West with Mediterranean visions. When the bluesy jazz hits a crescendo, smart diners will be sipping espresso, happily out of the latecomers' crush.

Where do you go for great Chinese food?

TWO GIFTED CHEFS—ONE FROM HONG Kong, the other from Taipei—and Michael Tong's perpetual quest for the new and exotic make **Shun Lee Palace** shine. Expensive, yes, but the prawns are as big as Cornish game hens, and Peking duck is yours without advance notice. Fresh Dungeness crab, sweetbreads with hot pepper, a goose-liver-and-duck concoction, whole-wheat lo mein, Shun Lee Lites for dieters . . . Tong doesn't miss a trend. Live shrimp soused with rice wine is the newest temptation. Fresh? For sure.

Chin Chin is a favorite, too. And I'm happy pinching pennies at **Ollie's,** on the Upper West Side, or **Tang Tang** on the East. Both do wonderful meal-in-a-dish soups. Beneath the prancing pigs at **Pig Heaven,** it's fun to eat turnip cakes, peppery flattened shrimp with spinach, three-glass chicken, scallion pancake, whole crispy fish, and bean curd. Not far from Broadway, **China Grill's** open kitchen turns out slightly Chinese, vaguely Japanese, somewhat Wolfgangpuckian fare on giant platters, to share in a dramatic setting.

OWNER NINO SELIMAJ AT MIMOSA.

The cuisinary blurring of cultures at **Chiam** is sometimes silly—lemon sorbet between the lobster roll and the octopus with black bean—but the food is so good and the service so earnest, I don't make a fuss. Try shivering tofu squares with a jalapeño'd dipping sauce, minced-beef soup, and scarcely gelled sole riding in a chariot of its own deep-fried bones.

Do you spy a trend?

I DO, AND IT'S BIZARRE. WHERE ONCE NAbobs dined at Tucano and aristocratic Brazilians danced at Club A, an odd rabble nibbles beer-battered coconut shrimp, mozzarella sticks, and "shrimp scampi" at **Scores** while strippers shed their underwear and dance. **Stringfellows Presents Pure Platinum** has gone topless, too, and hopes to tempt the voyeurs with lump crabmeat and shallot-parsley mayonnaise, lobster-and-scallop tartlet, tortellini-seafood salad, broiled double veal chop wth shiitake, and an afternoon buffet. What can it mean? Safe sex, I suppose. ■

Movies/David Denby

THE SEVEN-YEAR ITCH

> "...In Apted's latest installment, *35 Up,* we are again held by the fascination of what happens to people physically over time..."

ONWARD AND UPWARD: *Three women filmed over 28 years.*

IN THE OLD STUDIO DAYS, WHEN MOVIE stars worked more frequently and lasted forever, the audience was able to check out its favorites as they glided through time, tracing, say, the passage of James Stewart from a slender, romantically ardent young man in the late thirties to a rasping, angry middle-aged neurotic in the great Anthony Mann and Alfred Hitchcock films of the fifties. Of course, we couldn't always accurately see what time did to the stars: Face-lifts and general pampering cheated aging, so the changes were often more spiritual and moral than physical. But snapshots, home movies, and documentary don't coddle us so much. Flipping through a family scrapbook can be a terrifying experience.

In 1963, the same year that Abraham Zapruder and his home movies fell into history, Britain's Granada Television interviewed a group of seven-year-old children. What I've seen of the results, called *7 Up,* suggests nothing remarkable in itself: A group of adorable kids, chosen as a cultural cross section of the country, speak to an interviewer as individuals, or in small groups (three upper-class boys, three working-class girls). They are then seen as an undifferentiated group visiting a zoo, all of it accompanied by a cheery announcer talking about the future of Great Britain.

Michael Apted was a young researcher on that project. Apted then became a successful feature director (*Coal Miner's Daughter, Agatha, Gorillas in the Mist,* etc.), but between projects, he has returned to Granada again and again, and has put together four more films about the same people. The idea: to catch the subjects at seven-year intervals and thus see what happens to them as they pass into adulthood. *28 Up,* the fourth of the films, made in 1984, caused some shock in this country for what it suggested of the rigidity of class patterns in England and also for what it intimated about the diminution over time of energy and spirit. None of the subjects seemed particularly excited about his or her life; none of them seemed to be expanding or searching. In a morose mood, I quoted, in my review, Wordsworth's "Shades of the prison-house begin to close/ Upon the growing Boy," and I concluded with the words "the film inspires hopeless feelings of revolt."

What began as a pleasant TV-documentary project of no great interest has by now become a kind of commonplace epic. In Apted's latest installment, **35 Up** (playing at Film Forum 3), we are again held by the family-scrapbook terrors—the heart-tugging fascination of what happens to people physically over time. The way *35 Up* has been edited, you needn't have seen the earlier films to become engrossed in this one: Apted includes many moments from the previous pictures, and we see the subjects as mumbling or hyper-articulate seven-year-olds; then as awkward, floppy adolescents, heads turned from the camera; and again as self-conscious young adults facing the satisfaction or disappointment of their dreams. Each man or woman is caught in the strangeness of aging, a process that mysteriously combines refinement and coarsening and that strikes many of us, though common sense may suggest otherwise, as ineluctably tragic.

In fiction films, we read the face and body as outer expressions of the soul. A surface tic, a fold of flesh, become our handle on a character's inner nature. This big-screen magnification of personal detail is the sole reason (apart from vanity) for the immense fussing over hair, complexion, and costuming in Hollywood movies. But when it comes to documentary—or to real life—I'm not so sure this shorthand method of judging people is reliable. Example: In *35 Up,* the three working-class women, Jackie, Lynn, and Susan, are all overweight. Overweight! In New York and Los Angeles, and in the advertising world we all live in, obesity rivals bankruptcy as a sign of failure. And so my first response to the women was that they were in bad shape and therefore their lives must be falling apart. One of the values of documentary, however, is that it dissolves the advertising mentality, which tries to reassure us but often winds up increasing our general dread. My impression turned out to be false. The working-class trio of women in *35 Up* are resilient and defiant, perhaps the most humanly impressive of the entire group.

The working-class men, on the other hand, seem landlocked and pacified. Stuck in low-paying jobs, they've accepted their lot—they're not kicking down fences. Is this good or bad? They seem depressing to me, but then I'm an American, and Americans are notoriously restless and impatient. We find it hard to relinquish ambition; we are forever in a state of becoming. Americans flat on their backs in the middle of a recession are convinced that they're only a step away from making a killing in the market or opening a dry-goods store or a haircutting salon. In England, people settle into niches more easily—and yet they may also be more easily contented with their lives. The working-class men, surrounded by children, may seem like failures to me, but only a fool could call them unhappy.

The upper-class men have marched pretty smartly to the tune of triumph they all sang for themselves when they were snobby little boys in sweaters and school ties. One of them, John, complained in *21* against the presumption that he and his friends had it all that easy. There were sleepless nights spent studying at university and beastly jobs during summer vacations. He doesn't say, of course, that holding those jobs becomes a lot easier if you know they're over when the summer ends. John has become a fine fellow, a very proper icon of well-drilled noblesse oblige; he's preoccupied with the inadequacy of health care in Bulgaria. And Andrew, a wealthy solicitor, is properly modest, though I laughed at both of them when they said money in itself wasn't, um, *important,* a remark only a person with inherited wealth and a whackingly beautiful eighteenth-century country house could make with a straight face.

If there's a dominant theme here, it's the necessity and satisfactions of family life. The two unmarried men without children are glum. There's decent Bruce, teaching in Bangladesh, who is vaguely asexual and ineffectual; and the famous Neil, who shocked everyone in *28 Up.* As a boy, he was the most lively and articulate of the bunch. But something snapped in him later. Too vain and singular to hold a job, he wandered about, homeless, impoverished, but utterly lucid in his madness. The film crew finds him at 35 in the Shetlands, miserable but holding on.

35 Up, like *28 Up,* is moving and frightening because all of these people seem unprotected; they are free, dangling, unwrapped by narrative packaging. They could go mad, diminish or flourish. In many cases, their parents have died, and they will die, too. Characters in a narrative may also die, but because this fate is in a sense controlled, it isn't as threatening. Fiction, however tragic, is always a pattern, and fiction films don't yield this heartbreaking sense of the nakedness of life. Looking at the characters of *35 Up,* we think that they are all very brave.

DIRECTOR NICHOLAS MEYER BRINGS CONTINUOUS tension to **Star Trek VI** as well as flashes of visual grandeur and elegance; he draws from the gerontocratic cast the usual elegiac witticisms, and he royally indulges Christopher Plummer as a Shakespeare-quoting Chang. You haven't lived until you've heard "To be or not to be" in the original Klingon. ■

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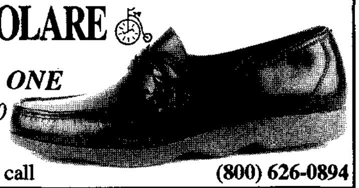

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By Corky Pollan

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Flyer
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SELECT PECA

Bar Struck

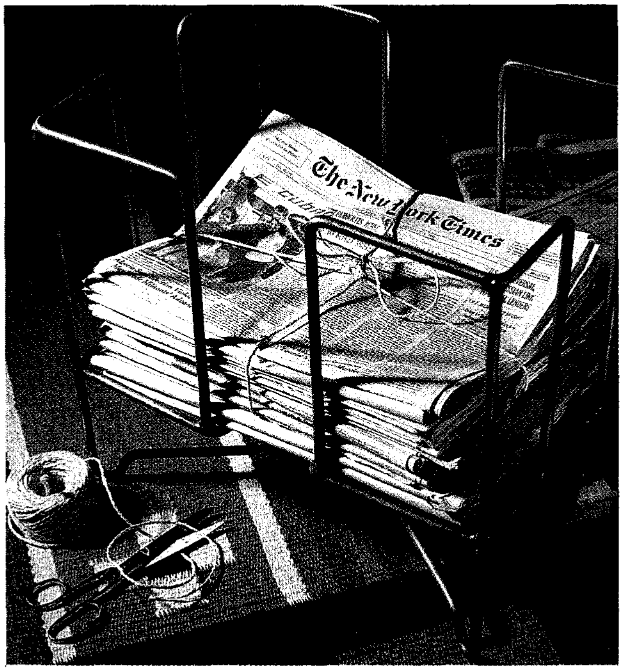
Is that the moon over Miami on the blue and yellow Flyer wrappers? Or is it sunny St. Barts? Both bars ($1.50 each) contain Swiss chocolate and rich caramel, but the blue has pecans, while the other's all chocolate and caramel. Each Flyer provides moments of exotic escape, but you won't find them on the newsstand. If you are truly nuts for chewy chocolate, these are the bars for you. **—Barbara Costikyan**

FISHER & LEVY/*875 Third Avenue, at 52nd Street/832-3880*

Tony Candle

Until now, our taste in candles was predictable—white, ivory, and natural beeswax. But that was before we saw these exuberant beauties. They're handmade of French paraffin in a tiny village near Lugano, Switzerland, and come in 32 dazzling shades ($3.75).

ZONA/*97 Greene Street/925-6750*



Politically Collect

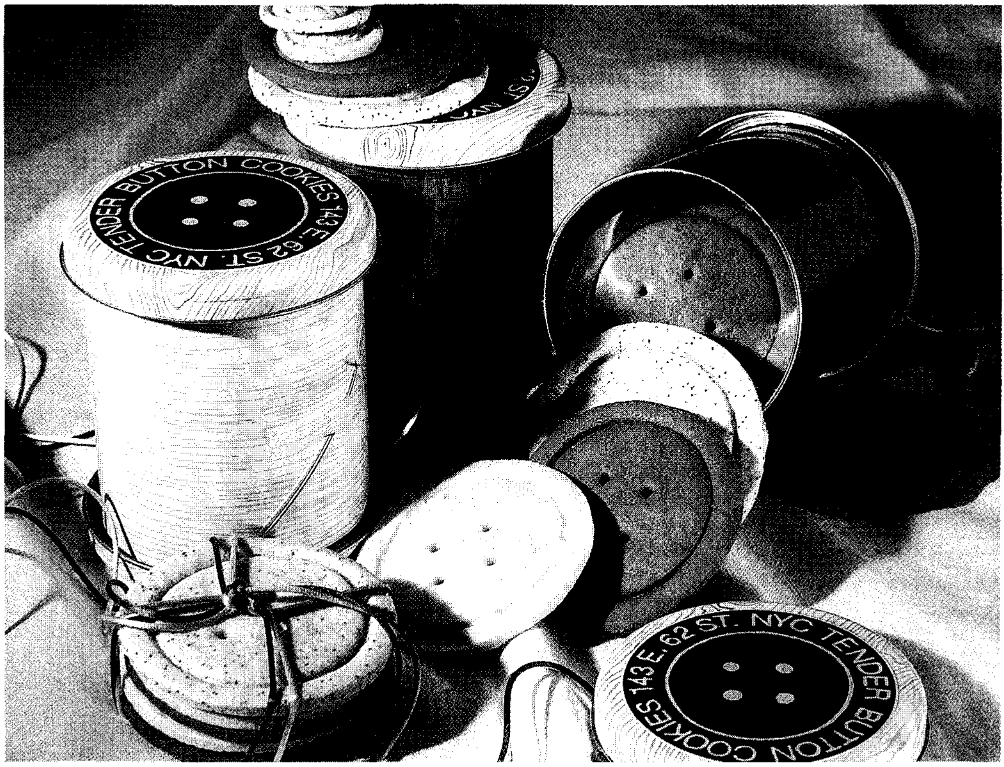
If recycling was among your New Year's resolutions but you soon discovered that most of the paraphernalia is just too large and bulky for city apartments, take heart. Artist Kurt Ossenfort has devised a wrought-iron newspaper stacker that's not only small in scale—it's easy to use and handsome to look at ($60).

TERRA VERDE TRADING COMPANY/*72 Spring Street/925-4533*

Photographs: left, Lauren Sorokin; top, Mark Weiss; bottom, Peter Ardito.

Sweet Schemes

Anyone familiar with Tender Buttons (the store) or *Buttons* (the book) knows that Diana Epstein and Millicent Safro are apt to get carried away. So when Safro found a button-shaped tin in England, the partners couldn't simply use it for old family buttons. No—Epstein and Safro decided that, filled with cookies, the tin would make a perfect Christmas gift. But since they could never fill their tin with just *any* cookie, they hunted about for a baker who could make a classic four-hole-button cookie just the right size to slip into the tin. This gift proved such a success that the duo is now selling these tins in their store ($25).
TENDER BUTTONS/*143 East 62nd Street/980-3540*



Prize Obsession

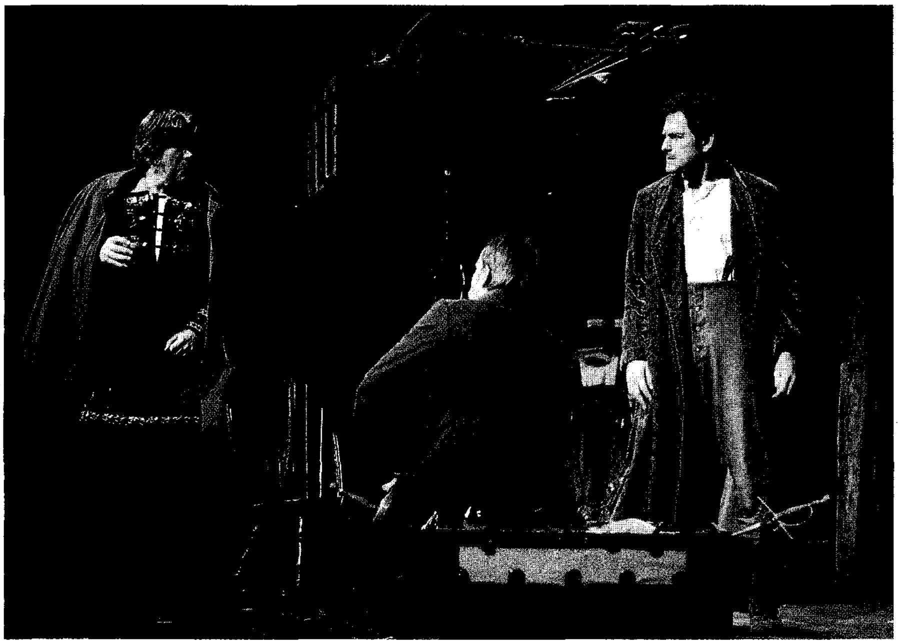
"They're hideous, but they're fabulous," says Judyth van Amringe of her collection of more than 400 vintage carnival prizes dating from the twenties through the late fifties. It seems that before the advent of plush, plaster of paris was used to make the prizes given away at carnival shooting galleries, rabbit races, and weight-guessing games. Some were mass-produced; others were made by hand—but they were all spray-painted in primary colors and often covered with sparkles. Among Van Amringe's goofy hoard are animated characters (Donald Duck, Mickey Mouse, Dumbo, Popeye), cowboys and sailors, Shirley Temple and Charlie McCarthy, and a menagerie of dogs, cats, and birds. Says Van Amringe, "I love their colors and the way they look en masse." We do, too! (From $35 for a small dog to $85 for a large cat to $250 for Mickey Mouse.)
JUDYTH VAN AMRINGE/*107 Green Street/Second floor/925-4749*

Photographs: top, Monica Stevenson; bottom, Christopher Gallo.

Theater/John Simon

BARDSTORMING

"...Richard Nelson, who wrote *Two Shakespearean Actors,* is one of our most—forgive the weasel word—interesting playwrights..."



RIOTOUS BEHAVIOR: *Brian Bedford, Željko Ivanck, and Victor Garber.*

IS IT WHOLLY BAD THAT THEATER CANNOT provoke the kind of tumult sometimes encountered at sports events? Of course it is terrible that some twenty people died and many more were wounded in the Astor Place Riot of 1849, when the English Shakespearean William Macready played Macbeth concurrently with the native favorite, Edwin Forrest, in New York City. But might it not mean that people really cared about theater then? Alas, no; the rioting was social and political: rich people's imported theater versus poor folk's domestic stuff; Britain, the traditional enemy, versus America; highbrow versus any other kind of brow.

It was an epic event, though, and to do it full justice a movie would be needed. Richard Nelson, who wrote **Two Shakespearean Actors** about it, is one of our most—forgive the weasel word—interesting playwrights. Having lived both in America and in England, he has acquired a sort of mid-Atlantic accent in his writing. This equips him with both dryly English quips and juicy American humor. Although his plays, especially the more serious ones, have a way of not quite coming off, they show a concern for the world that few American plays do, and they command attention through sheer intelligence when not through dramatic tension. Moreover, the plays stay with you: They say something even well after the last actor has stopped speaking.

Nelson's concern here is, first and last, with the life of the theater and the lives in the theater. How do British and American actors and acting differ? How did Macready's *Macbeth* look and feel; how did Forrest's? Just what were the strengths and weaknesses of each? Clearly, both his Macready and his Forrest are what Cocteau aptly dubbed *monstres sacrés,* sacramental nuisances, holy terrors. They are obnoxious and lovable, impossible and necessary, and always larger than life-size. These two are sworn rivals, yet also friendly enemies, brothers under the greasepaint if not under the skin.

In 1849, Macready was 56, Forrest only 43; much is made of the patronizing tone of the older man, the arrogance of the younger. The English actor's private problem is homosexuality; that of the American, adulterous philandering. Macready's main pitfall is jadedness; Forrest's, crudity. But both captivate and conquer their audiences, even as they tend to make life miserable for their fellow actors. Both are affectionately drawn here with perhaps only cursory historic, but genuine histrionic, veracity. Surrounding them is a gallery of American and English actors with their absurdities but also their appeal. When Forrest says, "Life is not half so much fun as the theater," you believe him, not on faith, but on the evidence of what Nelson has put rambunctiously and endearingly before you.

The author tells us no less about theater through the figure of Dion Boucicault, the facile playwright married to a charming, all-comprehending (though not necessarily all-forgiving) actress. His farcically compulsive womanizing is contrasted with Forrest's melodramatic infidelity vis-à-vis a desperate, hysterical spouse. There is also Macready's fellow actor and traveling companion, John Ryder, the play's most arresting character, whose loyalties are divided between Macready who enjoys him and Forrest who employs him. He, above all, reminds us of the perplexity and pain that also figure in the repertoire of a theatrical life.

The large cast has been incisively, strikingly directed. True, there was a Royal Shakespeare Company production before this one, and Jack O'Brian, the present director, may have seen it in England. But you cannot get from another production something so keenly and intricately ensconced in the here and now, something that flows so naturally with *these* actors, on *this* stage. O'Brian, who does splendid work at his Old Globe in San Diego, proves conclusively what a loss to New York the intervening distance presents.

Two Shakespearean Actors is a longish play, and it sags a bit just after the middle; also, as already noted, having to keep the climactic rioting offstage slightly mutes the effect. Still, this is an evening that also boasts David Jenkins's leanly functional sets, Jane Greenwood's spirited costumes, and Jules Fisher's canny lighting. Brian Bedford's Macready combines quizzical condescension with yeomanly sanguinity in an utterly cherishable performance. The often terrific Victor Garber is a trifle short on bravura as an otherwise proficient Forrest; a touch of Kevin Kline could have helped here. Željko Ivanck is a marvelously torn Ryder, wallowing in a homemade brew of insecurity and swagger, eagerness to please undercut by unquenchable outspokenness.

Frances Conroy gives her patented un-

Photograph by Brigitte Lacombe.

happy-wife performance, but always makes it freshly wounded and wounding. Jennifer Van Dyck plays her rival for Forrest's libido with great, perhaps too great, assurance. Laura Innes is as deliciously sardonic as she is toothsome as Mrs. Boucicault; Katie Finneran is persuasive as an overingenuous ingenue. Tom Lacy has a hilarious bit as a Waspish actor who goes up on his lines, and Eric Stoltz does capitally by the doltish Boucicault. It's great to hear him boozily ask Judy Kuhn (the one loose cannon in the ensemble), "Whish wish . . . which witch" she plays.

When Forrest brags of doing research in mental institutions, Macready retorts, "We're different actors. You study asylums and I study the play." Spectators no less antithetical should find pleasure here, provided only that they love theater.

MURRAY SCHISGAL'S *Luv* DID NOT FARE well in its musicalization some years back; now revised as **What About Luv?** by the original authors (Jeffrey Sweet, book; Susan Birkenhead, lyrics; Howard Marren, music), it is no better. As others have noted, the lyrics display a wholly different sensibility from the text, and the music sounds like something regurgitated by drunken engineering students at a frat-house party: not old-fashioned, *old.*

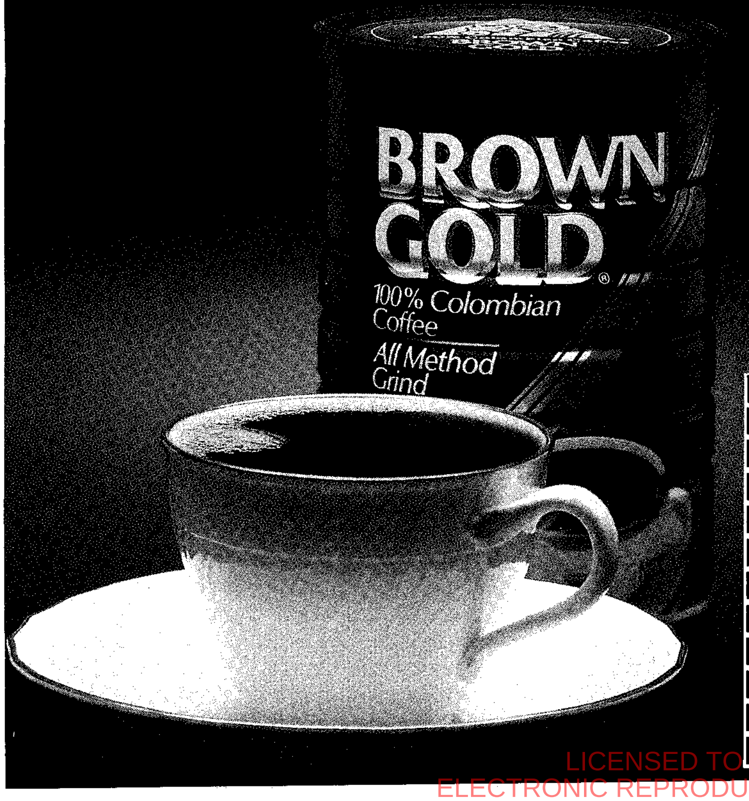
The production by the York Theatre Company, though ambitious, cannot overcome the limitations of space and resources. James Morgan had to design the Brooklyn Bridge diagonally to make it fit; it looks nice, but the actors who keep jumping off it land in an exposed corner in no way conceivable as water.

Which is not to say that the cast at the York is not pretty nearly all wet. The more I see of Austin Pendleton, the surer I am he is an accident the theater should never have incurred. The voice with its permanent whine, the body with its built-in sag, the face that outdroops a basset hound's—these, in other than a cameo performance, are a terrible imposition. Even as Harry the schlemiel, he does a hesitation waltz all hesitation and very little waltz. As the supposedly slick and dapper Milt, David Green is an unrumpled Walter Matthau, who, without crinkles and creases, doesn't register at all. Baggy pants ironed out look flat, not sharp. Judy Kaye, as Ellen, sings very well, but is better not seen. She looks like a Bette Midler redesigned into respectability, and thus neither fish nor fowl. Ditto for the show as a whole.

Cyd Charisse's STAGE DEBUT AT 70, AS THE Ballerina in *Grand Hotel,* is too late for her and too painful for us. We relished her in the movies, where—her dancing, singing, looks being right—we could ignore a certain lack of acting. Here she comes across as someone mistakenly embalmed while still alive and now trying hard to emerge from premature mummification. No wonder she looks uncomfortable, especially in her love scene, where she seems afraid of catching a disease from her lover.

One can still see she was once a true dancer in moments where the old Charisse—I mean the young Charisse—appears to be stirring beneath the ice. But then there are times when, even in this grossly overmiked show, she can barely be aurally deciphered. Not much better is Chip Zien, who lacks the charm Michael Jeter brought to Kringelein. Among the other newcomers, Lynnette Perry, a marginally less vulnerable Flämmchen, and Caitlin Brown, brilliantly replicating Karen Akers, are both treasurable. But Greg Zerkle's well-sung Baron ought not to be such a perfect Eagle scout.

The great unanswered question remains: Why is the show still unrecorded? Now that the original composers, Forrest and Wright, have allegedly reached an agreement with Maury Yeston, who supplied the revisions and additional songs, where is the disc? Granted, *Grand Hotel* owes most to Tommy Tune, whose work cannot be recorded, but all those other amiable tunes can. ■



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SMOKE SCREENS

"...Helen Mirren is splendid as a difficult Scotland Yard detective; Cybill Shepherd is no belle in *Memphis*, but she is persuasive..."

WHAT HELEN MIRREN REALLY REQUIRES IN the terrific **Prime Suspect** (*Mystery!;* Thursday, January 23, 9 to 11 P.M.; January 30 and February 6, 9 to 10 P.M.; Channel 13) is John Karlen. Karlen, as mourners of *Cagney & Lacey* will recall, was Tyne Daly's helpmate, an ever-supportive Harvey for a Mary Beth who was always bringing her precinct problems home to middle-class Queens. But as Detective Chief Inspector Jane Tennison, Mirren comes home from Scotland Yard with the weight of the world on her shaky shoulders—an unsolved murder, an office cover-up, resentful underlings, gender politics—to a man with his own greedy needs and not much patience, which may be why Jane smokes too much.

On American TV, when a woman smokes at all, she's bad, unless she's also working-class and therefore stupid. (What Peggy Noonan, in her White House memoir, calls the "health Nazis" are in charge of prime time on all the networks, as if it weren't stuck-up to want to live forever.) But on American TV, whether or not she smokes, no woman older than Lolita is allowed to carry a mini-series, either, unless she's also a glamour puss. At Granada in England, they'd rather have someone who can act. Mirren, a veteran of the Royal Shakespeare Company who made her first movie with James Mason in 1969 and has appeared on the stage in plays by everybody from Shakespeare to Chekhov to David Hare, is not a glamour puss. What she is is splendid.

As Scotland Yard's only woman at the Detective Chief Inspector level, Tennison gets her big chance at handling a murder investigation when a male colleague drops dead. Her boss dislikes her. The men resent her. Someone has tampered with the evidence. The "prime suspect" (John Bowe) strings her along like a yo-yo. The prime suspect's girlfriend, a moody and mesmerizing Zoe Wanamaker, seems to haunt her like some sort of alternative sexuality. And when she goes home to Peter (Tom Wilkinson), he wants to know why she never has time for his kid or for the clients he needs for a megabucks deal. Even Jane's father is mystified by her workaholism; she skips his birthday party to appear on a "Crime Night" television program.

In fact, Jane *does* neglect the hearth and any other sort of healthy emotional life outside her work, which is why she is herself a prime suspect in the eyes of all the men around her. But the marvel of *Prime Suspect* is that this difficult woman is permitted to find her satisfactions in a difficult job. Without a scrap of sermonizing, writer Lynda La Plante and director Christopher Menaul convey the change of heart on the part of the men Jane deploys, as well as her own skills at interrogation. While there are several wonderful set-piece scenes—a boozy male-bonding fund-raiser/boxing match, for instance, and a duet between the principal suspect, who sings a song from *Carousel*, and his wiggy mother, who sings Elvis—what's genuinely exciting about *Prime Suspect* is the drama of scrupulous police work as an intellectual pursuit, rewarding in and of itself as well as, in a more perfect world, an equal-opportunity employer.

BLOODY GOOD SHOW: *Helen Mirren as Inspector Tennison.*

CYBILL SHEPHERD ALSO SMOKES IN **Memphis** (Monday, January 27, and other dates; 8 to 10 P.M.; TNT), but this is because she's a 38-year-old prostitute named Reeny Perdew, hooked up in September 1957 with poor white southern trashy types like Podjo Harris (J. E. Freeman) and Rufus Hutton (John Laughlin), in a scheme to kidnap for ransom the grandchild (Martin Gardner) of the wealthiest black businessman in Memphis (Moses Gunn). What happens to Reeny, of course, is that she falls for the kid. What happens to Rufus is a deep resentment of this transfer of affections, wanting that snow-white breast for himself. What happens to Moses glowering his way through the role of Tio Wiggins, with underworld connections of his own, is that he realizes it's time to step aside in favor of his son-in-law, which *we* already knew because the son-in-law is played by Richard Brooks from *Law & Order.*

There are a number of good things about *Memphis.* Director Yves Simoneau gets the South just right, warm and dreamy even as the civil-rights revolution has begun, with the TV news all about Orval Faubus and integration of the schools. A script by Larry McMurtry and Shepherd, adapted from a novel by Shelby Foote, puts all the right (gnomic) language in the mouths of the characters. Cybill's never been more persuasive. Working with McMurtry brings out the best in her. Laughlin as Rufus has some fine kinetic moments, as if possessed by Elvis. But any hour of *I'll Fly Away,* whenever

NBC forgets to preempt the season's best new series, is better on the same period and problems. And the last half-hour of *Memphis,* which resorts to hackneyed slow-mo, altogether lacks the tension necessary for a kidnap movie, though a life-affirming Cybill *does* quit cigarettes.

WHEREAS PETER COYOTE SMOKES A PIPE IN **Keeper of the City** (Saturday, January 25; 9 to 11 P.M.; Showtime). In television's symbolic shorthand, pipe smokers are either intellectuals or phonies, usually both. Coyote's a newspaper columnist who gets in the way of a tough Chicago cop (Louis Gossett Jr.) who's after a serial killer (Anthony LaPaglia) who talks to his dead grandmother before wasting Mafia types. From this killer, Coyote gets mash notes. (If you are thinking about Breslin and Son of Sam, think someplace else. It would never have occurred to Breslin to withhold from cops *advance* knowledge of a rubout. On the other hand, Breslin doesn't smoke a pipe.) Mad as he is at Coyote, Gossett's even madder at his own police department, which seems not at all eager to apprehend a vigilante who does the job that the courts won't on the organized baddies.

Besides style—Chicago exteriors, cathedral interiors, blue Pontiacs, and a snappy script by Gerald DiPego that includes a joke about Woody Strode in *Spartacus*—what *Keeper* has going for it is a refreshing insouciance about race relations. Gossett falls for the killer's wife, Renee Soutendijk—you will, too, when you see how she handles a shovel—and nobody makes a big (or little) deal out of it, as if we were actually sane on the subject.

THE CIGARETTES THAT MARY B. WARD smokes in **Surviving Desire** (*American Playhouse;* Wednesday, January 22; 9 to 10 P.M.; Channel 13) are bigger than she is, and so symbolic of her charming pretension and her existential waifdom; she also wears black tights and asks questions like "Is Marguerite Duras a lesbian?" In Hal Hartley's 60-minute film, a sort of lopsided grin at love and literature on a college campus in upstate New York, Ward plays the student Sophie, as in "Sophia," who works in a bookstore, reads too much, and needs to know *everything.* She's either seduced by, or she herself seduces, Jude, her professor of Dostoevski, played by Martin Donovan, who shows up in all of Hartley's movies, like Kyle MacLachlan in David Lynch's.

We have been here before, in *Educating Rita* if not in *Death in Venice.* Nevertheless, I had fun. Jude, of course, is obscure. Although an atheist, he is suffering a crisis of faith. After lots of Father Zossima, a little Freud, much talk about love, action, fate, experience, understanding, and regret, and even some Dennis Potter, he goes to bed and feels worse. On his blackboard Jude will scrawl KNOWING IS NOT ENOUGH. Sophie has smoked him.

I CAN'T TELL FROM MY NOTES WHETHER OR not Beth Broderick, also a prostitute, smokes in **Are You Lonesome Tonight** (Wednesday, January 22; 9 to 11 P.M.; USA), and I'm not about to look at the movie again to find out. Anyway, Jane Seymour has enough to worry about besides secondary lung cancer—a missing husband, a sneaky lawyer, a private eye (Parker Stevenson) who may not be who he says he is, a dental-hygiene clinic fronting for a call-girl operation, obscene phone calls, and a cold surprise in her walk-in freezer instead of the lamb chops. *Lonesome* is not one of USA's better suspense thrillers. When you introduce a gun in the first *and* second acts, it had better go off in the third, but everybody just forgot. However, there is Jane's hair.

Previously in this space, I've noted that Jane's hair is looking especially fine this season. In *Lonesome,* it's waist-length. No wonder Broderick makes a play for the distraught heroine. Broderick can't help herself; she has been overwritten as so full of kinky desires and class hatred, she'd vamp a mailbox. So she *ought* to smoke. On the other hand, she goes to exercise class.

SINCE MICHAEL DOUGLAS APPARENTLY wouldn't come back, they kill him off in **Back to the Streets of San Francisco** (Monday, January 27; 9 to 11 P.M.; NBC). Karl Malden's ex-partner Steve, on his way to dinner with Malden in this movie update of the series, turns into a very dead criminologist. Meanwhile, Malden's daughter the psychologist (Darleen Carr) drops in for some more parental neglect just in time to be seized as a hostage while Malden himself is being unfair to Debrah Farentino, a good cop even if she *does* shoot too many people and her father is a judge. He probably won't care, but I liked Carl Lumbly more when he had a mustache.

The Resurrection of Reverend Moon (*Frontline;* Tuesday, January 21; 9 to 10 P.M.; Channel 13) wants us to worry about a Moonie comeback through its various right-wing fronts in the worlds of newspaper, magazine, and book publishing; films; political-action committees; high-tech industries; and fishing fleets. Where, correspondent Eric Nadler asks in this mostly disjointed hour, does all that money come from, an estimated $1 billion spent in the U.S. alone? His best guess is Ryoichi Sasakawa, the Mussolini-loving Japanese motorboat magnate; Sasakawa denies all. Some of this is interesting, much of it familiar, and most of it dependent on the testimony of ex-Moonie front men—sort of like the drug-dealers at the Noriega trial. ■

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THROUGH THIN AND THICK

> ". . .McDermott and McGough nix the whole troublesome modernist era. Their photographs are paragons of Peter Pan–ism. . ."

TRULY GOOD ABSTRACT PAINTING IS HARD TO pull off, and if you don't think so, just look at the evidence. Always threatening to dissolve into a parody of itself, a painting that isn't "about" anything has to keep up a spirited conversation between touch (or, from the audience's viewpoint, "opticality") and conception. When the conversation is one-sided, or limited by the artist's ineptness, the painting is "thin," that is, empty of significance.

WILDE AT HEART: *McDermott and McGough's* Soap Bubble.

But emptiness is unsettling, even in a century that has claimed to embrace it. Painting's tendency to slip toward wallpaper can be disguised by loquacious defenders willing to pump in a dose of theory, on the presumption that a density of words can make the lightest work weighty. Hence the talk lately about painting's "comeback" or "return to the forefront," as though wishing could turn every toadstool into Willem de Kooning.

One of the winter's better bootstrap acts, however, belonged to **Philip Taaffe** at the Gagosian. Taaffe, 36, has always been hard to enlist in the latest painterly revival. His new canvases are architectural (wall-size) and use motifs that get their visual impact by citing environmental decoration—Islamic stone-wall inlay, chair-leg turnings—things that one stubs a toe on. When block-printed onto paper and pasted onto canvas, these hybrids of drawing and form stick to the surface like stubborn limpets. Previously, touch and conception were out of balance. Now they carry their weight (their real-world credibility) effortlessly, without need of theory, and are hard to describe with full justice. They're gorgeous, but that's the end of the process, not the beginning.

Moira Dryer, 34, produces some of the thinnest paintings you will see in a major gallery. She isn't alone, though; there is an odd inclination now to give wall space to canvases so threadbare they would have embarrassed a sophomore a few years ago. Dryer, so goes the rationale, is ironically recapitulating the ontology of painting since the sixties. That's damning with gossamer praise. In those bleak years, "mainstream" painters tried to make their art objectlike to compete (almost never successfully) with minimalism.

At Mary Boone Gallery, Dryer limits each picture to two colors (plus white, the ground). The color is watered down into streaky wash and applied in patterns—stripes, fingerprints, spatter blobs, evenly spaced droplets—that shuttle between fabric design and the most simpleminded of color field paintings. The hard, cold logic of painterly field theory lingers in the background of Dryer's work—but always in parody, being neither deeply felt nor energetically presented. You won't catch *her* doing sincere paintings.

Her show begs for comparison—milimeter by milimeter—with **"Abstract Painting: The '90s,"** at André Emmerich. Critic-curator-editor Barbara Rose, recently emerged from the defunct *Journal of Art,* here volunteers to update the fate of some 25 of the 40-odd artists in "American Painting: The Eighties," which caused brief spasms of argument when shown at the Grey Art Gallery in 1979. (Rose's confidence in her fortune-telling ability is positively Shakespearean.)

But Rose's logic is a time capsule from the sixties and seventies (the source, naturally, of "The Eighties" and onward). Dryer, to whom this is dinosaurian history, should watch closely. Rose offers a rather shrill version of the notion that abstraction is a moral force, a purifying drive, supposedly more profound as it empties itself of content. Abstract painting is, she suggests, a response to "the confusion, degradation, and moral turpitude of our times."

Once we know this show aims to be the equivalent of a surgical strike on Baghdad, we look for evidence of raw nerve and rule-breaking insouciance. But high-mindedness proves as deadly in art as bluster does in war. In the seventies, in fact, it choked artists' freedom of invention and forced them into dependence on the critic ideologues, who alone could articulate (as Rose implies here) how mere paintings might solve the S&L crisis, send Lee Iacocca to hell, teach Bush to speak Japanese and Congress to balance the budget, and otherwise clean up turpitude, whatever that is.

Actually—grim word, that, in Rose's case—most of this art wouldn't scare Garry Wills. It's ideal Republican wall decoration. So what does Rose get by raising the stakes? She gets her show reviewed, doesn't she? Dryer's retreat into irony now begins to make sense. (Gagosian: 980 Madison Avenue, at 76th Street; closed. Boone: 417 West Broadway, near Spring Street; through February 1. Emmerich: 41 East 57th Street; through January 25.)

THIN PAINTING (BUT NOT, I THINK, THE "thick" kind) faces serious competition from fully rounded art forms that imply more than they actually say. A curiously successful if irritating case of this deeper dimensionality comes in the photographs of **McDermott and McGough,** at Robert Miller. The shared career of David McDermott and Peter McGough is a diverting sideline from geological modernism's moral upthrusts and ironic inversions. M&M have cased the scene, matched their disaffection with the iro-

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nists, and have decided to bag it. Their pose is dramatic and Wildean—they refuse anything to do with the twentieth century—but their Luddite views seem genuinely felt.

M&M are incapable of wielding a brush like Degas or Manet, of course, so their paintings are mostly as erratic as befits genuine postmodernists. In photography, on the other hand, they can easily acquire the technical apparatus—the oversize cameras, the wet-plate gum-bichromate process, and the psychology of bankable perfectionism—that gives their visual fiction that extra soupçon of frisson.

By mixing transparent watercolor pigments into the gum, they add the luminous monochrome yellows and oranges that update the technique. By stroking the wet gel with brushes, they achieve painterly effects that could be mistaken for pastels. This is the kind of photography that Stieglitz and Steichen turned against because it was too reactionary, soft-focus, and hand-manipulated; too Arts and Craftsy. That's perfect, naturally, for what M&M are trying to convey.

After all, they don't purvey art so much as life-style. Who doesn't yearn to slam the door on certain parts of contemporary life? When people want immersion and escape, M&M supply them with the ultimate parable of refusal: nixing the whole confusing and troublesome modernist era. Their photographs are paragons of Peter Pan–ism.

Yet the viewpoint is hardly antique. This is a dress-up show in all senses. At Miller, fig leaves and marble genitalia sum up the Classical statues in the Metropolitan. Seven-button shoes and buttonhooks figure ostentatiously. In *A Soap Bubble,* a period aesthete turns his painter's pipe upside down, signifying a worldview in a gesture.

M&M sell the simulation—or the subconscious kitsch look—of originality. They even wear painters' smocks and use easels and palettes, like artists in an opera. They are men, of course, deliberately barricaded into a world without women. (Practically speaking.) Perhaps that's why I don't want to board their train. (41 East 57th Street; through February 1.)

IF *Prospero's Books* LOOKED AT TIMES LIKE Art History 101 on film, **"Prospero's Creatures,"** an exhibition of director Peter Greenaway's drawings at Nicole Klagsbrun Gallery, is essentially the sketchbook of a screenplay. Greenaway, a former art student, typed out his descriptions of the inhabitants of Prospero's island (including some that didn't make it into the film) and on this textual base has done a credible riff on British art-school collage-style illustration. Greenaway's drawings, interestingly, are on a par with his movies: inventive, surprising, adept, urgent, and lacking a leg or two, so you never quite know where you're standing. (51 Greene Street; through January 25.) ■

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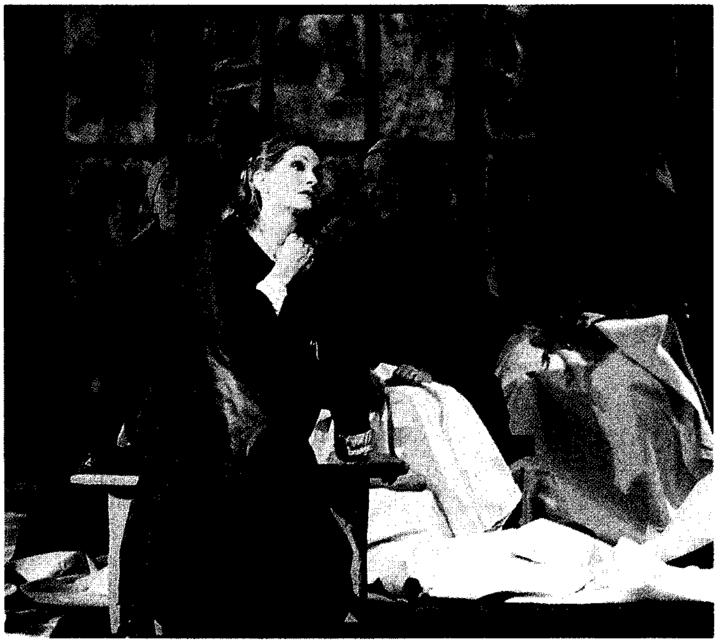
“. . .Savoring *The Flying Dutchman*’s sweeping symphonic grandeur, James Conlon knits the opera into one seamless unit. . .”



NOW, VOYAGER: *Hildegard Behrens (foreground) as Senta.*

THE METROPOLITAN OPERA’S REVIVAL OF **The Flying Dutchman** is a long, nonstop voyage—played as Wagner originally conceived it, in one act, the performance lasts two hours and a half—but the trip is worth making. Few recent Met productions have treated a standard repertory piece with more intelligence, and this time around, the musical realization has many shining moments.

The star performer, as it so often seems to be these days, is the Met orchestra, an instrument of unlimited possibilities when placed in the right hands. For now, these belong to James Conlon, who savors the sweeping symphonic grandeur of Wagner’s youthful score, minimizes its gaucheries, supports the singers without overwhelming them, and knits the entire opera into one seamless, lyrical unit. It would be salutary to hear Conlon conduct more Wagner at the Met, and soon. Complementing the orchestral excellence, the Met chorus continues to maintain the highest standards under the direction of its new leader, Raymond Hughes. All three scenes of the opera contain one major choral episode entirely different in tone and character, and each sequence could not be more effectively defined or musically polished.

Returning as the Dutchman, James Morris must by now be weary of hearing how wonderfully his roomy bass-baritone encompasses the big Wagner roles and how blandly he interprets them. This time, he takes extra care to point and project the text, although the results often sound more like generalized bluster than like a profound identification with the character or deep understanding of the words. Morris remains truest to his best instincts when he husbands his voice and simply delivers the vocal goods; to expect more, I suppose, would be ungenerous.

Hildegard Behrens gamely tackles Senta. The soprano’s admirers will appreciate her characteristically honest intentions, but such an unevenly sung and plainly acted performance only confirms the sad reality: Whatever special light Behrens once brought to her roles grows increasingly dim as her vocal problems multiply. Erik’s honeyed music needs to be sung with a more flexible and mellifluous tenor than Gary Lakes can muster up, but the rest of the cast—Matti Salminen’s sonorous Daland, Paul Groves’s sweet-toned Steersman, and Mignon Dunn’s crotchety Mary—is impeccable.

What still impresses me most about the Met’s *Flying Dutchman,* though, is Hans Shavernoch’s frigid sets and how sensitively the director, August Everding, guides the singers over the icy terrain. Winter’s implacable grip, a powerful symbol of the wretched Dutchman’s fate to sail the seas until he can find salvation, is everywhere and vividly represented: the massive icebergs that sea-lock Daland’s ship, the frosty room in which the Dutchman courts Senta, the snowy harbor where the curse is finally dispelled and the sun appears to warm the sea, the planet, and anyone’s hopes for better things to come—including a consistently inspired cast to realize the potential of a very exciting opera.

FEW AMERICAN COMPOSERS HAVE MORE cause to rejoice right now than **John Corigliano.** His new opera, *The Ghosts of Versailles,* recently enjoyed much success at the Metropolitan, where the post-Puccini repertory is seldom welcomed or encouraged. A few weeks later, his Symphony No. 1, a heartfelt response to the AIDS crisis, moved audiences to cheers at the New York Philharmonic. Press coverage, most of it highly laudable, was extensive—more, in fact, than I recall having ever been accorded a mainstream composer, with the possible exception of Leonard Bernstein.

Winner of the 1991 Grawemeyer Award for Music Composition, performed by orchestras everywhere, and already recorded, the symphony arrived certified as a masterpiece, but the popular triumph of *Ghosts* took nearly everyone by surprise, perhaps even the composer. The only other American opera to win a Met world premiere and achieve comparable instant acclaim was Deems Taylor’s *Peter Ibbetson* in 1931—a forgotten work now, but with 22 performances over four seasons, it still holds the house record for a native opera.

Making musical prophecies is always risky, but my guess is that Corigliano’s symphony will be heard long after his opera has vanished. *Peter Ibbetson* was also initially admired for its effective theatrics, sumptuous production, and superb cast, but the work eventually died because it lacked the one ingredient crucial to any opera: a strong score. The same, I think, could be fairly said about *The Ghosts of Versailles*—and, for that matter, about many other American operas that have lately enjoyed instant notoriety. Although different in tone and intent, Corigliano’s work shares one trait with the fashionable operas of John Adams and Philip Glass. The governing principle is not the music but a provocative dramatic premise defined by clever directorial manipulation and flashy high-tech visual extravagances. The score, without any compelling musical interest or individual dramatic charac-

Photograph by Beth Bergman.

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ter, is purely incidental and serves as little more than background accompaniment. Not for a moment does Corigliano convince me that he is truly engaged or possessed by the material. In *Ghosts,* it is ironic but significant that when Beaumarchais creates a diversion for Marie Antoinette early in Act I, the playwright continually refers to it as "my opera." The composer, whoever he may be, is never even mentioned.

So *The Ghosts of Versailles* hardly exhibits a delicate balance of words and music on the level of Mozart-Da Ponte, Weill-Brecht, Verdi-Boito, or Strauss-Hofmannsthal. For better or worse, this is a musical play by William M. Hoffman, not an opera by John Corigliano, whose strengths as a composer clearly lie elsewhere. His talents seem especially ill-served in a collaboration that, when all its pretensions are cleared away, attains an emotional depth and artistic integrity no higher than what Broadway audiences expect from *Les Miz.* Most of Corigliano's concert scores have programmatic scenarios of one kind or another, but when working on his own and not mired in words, he can invent the action himself, control its progress, and weigh the dramatic effects very precisely. This he has done in his symphony, and the results are often impressive.

One can only wonder about the sense of loss, anger, and frustration that generated the piece, forcefully communicated in three character portraits of lost friends and by an instrumental mosaic of fleeting images—a moving musical equivalent of the Names Project's gigantic quilt, handmade to remember the lives of those who have died of AIDS. It must have taken much courage to address this painful subject on such a large, public scale where the slightest misplaced emphasis, imbalance of tone or mood could result in embarrassing bathos, melodramatic theatricality, or worse. Not here. Corigliano has risen to the occasion with 40 minutes of piercing music that neither flinches before the deeper emotional issues nor loses sight of a disciplined structural plan that gives the work its sinew and dignity.

Leonard Slatkin conducted a magnificent performance, one that struck me as even more cogently organized, dynamically navigated, and poignantly phrased than the very fine one heard on the Erato compact disc, a live recording of the world premiere played by the Chicago Symphony under Daniel Barenboim. Since the New York Philharmonic is Corigliano's "home" orchestra, and at least one former member—its pianist, Paul Jacobs—is memorialized within the piece, that extra measure of commitment was only to be expected. Beyond that, American music has no greater friend nor eloquent interpreter than Slatkin, whose increasingly frequent Philharmonic appearances I take to be one more indication that the orchestra's new regime is headed in the right direction. ■

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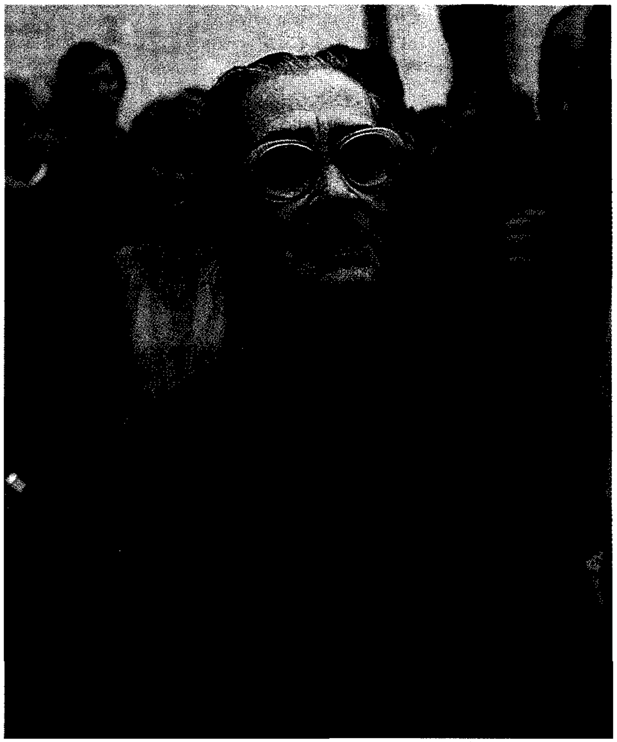
FROM RUSSIA WITH HORROR

"...When Bonner was eleven, she hid behind the draperies to witness a new entertainment: 'In that room they had the purges'..."

Mothers and Daughters, *by Elena Bonner. Translated by Antonina W. Bouis. Alfred A. Knopf; 368 pages; $23.*

SOME ASPECTS OF ELENA BONNER'S LIFE IN prewar Russia were very like those of a well-to-do childhood on the West Side: going with her grandmother to a department store for prettier clothes than her mother allowed; falling asleep in her spacious apartment to the music from a restaurant on the floor below; playing cossacks and robbers. But others were decidedly not and, though sounding like extracts from a thirties farce, were all too real: Elena was told that, although she should not be friends with one of her schoolmates, another was acceptable because his father "was a poet who suited the Party despite his permitting some wrong motifs"; her mother never hugged or kissed her, as such behavior was "petit bourgeois."


ELENA BONNER: *One of the "strange orphans" of Russia.*

The greatest disparity, however, between Bonner's parents and Western ones was their fate. Like her late husband, Andrei Sakharov, Bonner's mother and father were harshly punished for displeasing the Soviet regime. Her first inklings of what would befall them insinuated themselves subtly into her cozy world of dark velvet, cherry jam, and Pushkin. The apartment hotel where they lived contained a large, columned hall used for movie showings and New Year's–tree parties. In 1934, when Bonner was eleven, she hid behind the draperies to indulge her "love of eavesdropping and spying" and to witness a new form of entertainment: "In that room they had the purges."

One night, after watching her nervous neighbors being quizzed about their domestic lives and their knowledge of party policy, she saw her father, a high official in the Comintern, called to the head of the room. "Someone at the table said that Papa had written something incorrect in Leningrad. Papa immediately agreed and said he hadn't understood right away. Another man at the table mentioned a name and said that Papa had insulted that man and had been crude and that he had to correct himself. Papa agreed again." What was more distressing for the little girl than seeing her father so uncharacteristically meek was hearing him pressed to talk about his non-proletarian first wife. Bonner put the unpleasantness out of her mind, but a process had started that reached its climax when she came home from school three years later to find her mother distraught and trembling ("She seemed to be pulling an invisible shawl around herself"), her father gone, and the room full of soldiers. "Mama's look at me was in farewell. That meant it was she. That was better than Papa, because Papa would save her. No. No one could save anyone. Otherwise they would have saved their friends. Then it would be better if it were Papa. No." It was both.

Bonner's mother was taken to a labor camp for eight years, her father for ten, without correspondence privileges, making Elena one of what Ilya Ehrenburg called "the strange orphans." When her mother returned unexpectedly and rang the doorbell, "I thought she was a beggar and I offered her some change and a piece of bread." Her father never came back. The mother's death, five years ago, in Bonner's house, was the first time the death of anyone in her family had not been a mystery.

Bonner's poignant memoir of her first fourteen years—sensitively translated by Antonina W. Bouis—points up the similarity between being a child and living under Communism. Both instill a fear of seemingly random punishments, a resentment of lack of privacy and of senseless rules; both encourage one to make the most of eavesdropping and inferences. And with both, rebellion is a necessary prologue to maturity or freedom. Bonner dates the great change in her thinking from the day she learned that the shots she had heard in the night were fired by a man upstairs who had killed two of the secret police who had come for him and wounded another. "No one wanted to talk to me about him, but he became a hero for me. That was a break, a chasm in my consciousness. I couldn't connect the thought that he was a hero, that everyone should shoot when they come for him, with my conviction that our country was the best, and that the whole world needed the Revolution."

Bonner's recollections of summer holidays, favorite sweets, and first loves ("Six or seven girls from my class jumped me when I came out of school alone. They knocked me down and hit me with their schoolbags, shouting that I shouldn't sit with Shura, since they were all in love with him, too") are all the more touching, given our knowledge of how they will disappear. She still finds it hard to believe that such things happened, but even harder to believe that some people still deny them. "When I hear people say that they didn't know, say, 'God, could it really have been like that?' or more rarely, 'It couldn't have been!' I want to shout, 'Don't believe them!' It means they didn't want to see, didn't wish to know. And most importantly, it means that their heart never ached, they never helped with a package, a letter, compassion, a word, a

Photograph by G. DeKeerle/F.Grochowiak/Sygma.

smile, a look, even a thought. They're not human. And they're not 'like everyone else.' We, the 'strange orphans,' are the real 'like everyone else.' "

A Landing on the Sun, by *Michael Frayn. Viking; 249 pages; $21.*

"ON THE DESK IN FRONT OF ME LIE TWO HUman hands," *A Landing on the Sun* begins. "They are alive, but perfectly still. One of them is sitting, poised like a crab about to scuttle, the fingers steadying a fresh Government-issue folder. The other is holding a grey Government-issue ballpoint above the label on the cover, as motionless as a lizard, waiting to strike." Brian Jessel, who thinks, "I hope I look a little like a Government building myself. A quiet façade, perhaps with a touch of distinction," exemplifies his department's commitment to the noncommittal and cultivated dissociation. But when Jessel is asked to prepare a report on the death of a fellow civil servant fifteen years before—officially a suicide, he was judged to have fallen from an office in the Ministry of Defence—he finds that every time he opens a closet, bones fall out.

Michael Frayn constructs from this premise a very British comedy, based on embarrassment, academic dottiness, and gentle satire of bureaucracy. Stephen Summerchild, Jessel discovers, was one of the two members of the hitherto unknown Quality of Life Unit. The other was Dr. Elizabeth Serafin, an Oxford philosopher with a shaky grasp of life on earth, who put the phone down for a few moments during the call from the prime minister asking her to work for him, just when he was explaining the job. "I think," she admits later, "I had missed some essential point."

Reading her memos and the transcripts of their taped discussions, Jessel thinks she may simply have driven poor Summerchild mad: "I recalled the Government's commitment to 'work towards' the quality that we were studying, and could not understand exactly what I had envisaged by the notion of working towards the condition of being alive rather than dead." Then, as his researches discover facts that make "my hands dart indignantly about my desk as if they were offended mice," he realizes that the truth is much simpler and, in a way, worse.

Anyone expecting the knockabout hilarity of Frayn's *Noises Off* may feel let down by the more subtle jokes here. But his observations on what isolation, secrecy, and conformity do to people and institutions produce a wryly amusing fantasy of what goes on in the garrets of Whitehall. The laughter, however, is diluted by Frayn's loading down his characters with excessively poignant pasts and domestic lives. Life, as the man said, isn't a comedy to those who feel. ■

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SALES & BARGAINS

BY LEONORE FLEISCHER

THIS MAGIC MOMA

A POST-HOLIDAY SALE AT THREE MUSEUM OF Modern Art shops offers a wide variety of merchandise, such as porcelain earrings and brooches, were $20–$40, now $16–$30; Bauhaus nickel-and-silver ornaments, were $14.50, now $10; votive candles, were $17.50, now $15; barbecue grilling grid, was $22.95, now $15; insulated cooler bag, was $22.50, now $13.50; stainless steel letter opener, was $25, now $20; body massager, was $40, now $32. A.E., M.C., V. accepted; no checks; all sales final. *The MoMA Book Store, 11 West 53rd Street in the Museum lobby; The MoMA Design Store, 44 West 53rd Street: Mon.–Sat. 11 a.m.–5:45 p.m. and Thurs. till 8:45 p.m.; The MoMA Store at Grand Central Terminal (708-9700 for all locations); Mon.–Fri. 8 a.m.–7 p.m. and Sat. 9 a.m.–6 p.m.; while stock lasts.*

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ORIENTAL ANTIQUES, SEMI-ANTIQUES, AND selected jewelry is now 50 percent off here, and the rest of the contemporary jewelry is 40 percent off. For example, framed Hiroshige woodblock prints, were $900–$1,000, now $450–500; nineteenth-century Chinese reverse glass paintings, were $400 each, now $200; nineteenth-century Chinese 2-panel inlaid and carved screen with ivory figures on lacquered wood, finished on both sides, was $2,700, now $1,350; 24K-gold-on-copper jewelry by Christine McPartland is half-price, such as acid opal earrings, were $65, now $32.50; big cuff bracelet, was $120, now $60; Kuniko 24K-gold-on-bronze jewelry, such as antique Czech crystal earrings, were $120, now $60; Lee Wolfe 24K-gold-on-pewter jewelry is 40 percent off, such as her signature pin, was $180, now $108. A.E., M.C., V., checks accepted; all sales final. *Art Asia, Inc., 1086 Madison Ave., near 82nd St. (249-7250); Mon.–Sat. 10:30 a.m.–6:30 p.m. and Sun. noon–6 p.m.; through 2/2.*

APRÈS SKEIN

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A Complete Entertainment Guide for Seven Days Beginning

JANUARY 22

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—*Daughters of the Dust* (1991). #2—1/23–25: *Go West* (1925); *The Love Nest* (1923); *The Blacksmith* (1922); *The Paleface* (1921). 1/26–28: *Battling Butler* (1926); *Speak Easily* (1932). 1/29: *San Diego, I Love You* (1944); *In the Good Old Summertime* (1949). #3—*35 Up.*

2. ESSEX—Grand St. at Essex St. (982-4455). *Juice.*

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Until the End of the World.* #2—*Prospero's Books.* #3—*Let Him Have It.* #4—*Black Robe.* #5—*My Own Private Idaho.* #6—*Madame Bovary.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Kuffs.* #2—*Juice.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). 1/22–28: *There's Nothing Out There* (1992).

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Grand Canyon.* #2—*Naked Lunch.* #3—*Freejack.*

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 1/22: *Targets* (1968); *Paper Moon* (1973). 1/23: *Fury* (1936); *Scarlet Street* (1945). 1/24–25: *Ninotchka* (1939); *Grand Hotel* (1932). 1/26: *The King of Marvin Gardens* (1972); *Head* (1968). 1/27: *Hiroshima Mon Amour* (1959); *Muriel* (1963). 1/28: *Murder, My Sweet* (1944); *The Brasher Doubloon* (1947).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*JFK.* #2—*Bugsy.* #3—*The Prince of Tides.* #4—*High Heels.* #5—*JFK.* #6—*The Prince of Tides.* #7—*Star Trek VI: The Undiscovered Country.*

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Beauty and the Beast.* #2—*Rush.* #3—*Rush.* #4—*Antonia & Jane.* #5—*The Hand That Rocks the Cradle.* #6—*Father of the Bride.* #7—*Young Soul Rebel; Paris Is Burning.*

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *The Station.*

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*The Hand That Rocks the Cradle.* #2—*Cape Fear.*

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *Strangers in Good Company; City of Hope.*

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Life is Sweet.* #2—*Europa, Europa.* #3—*Hearts of Darkness: A Filmmaker's Apocalypse.* #4—"Almodóvar Festival." Through 1/23: *Tie Me Up! Tie Me Down!* Opening 1/24: *Labyrinth of Passion.*

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Juice.* #2—*Hook.* #3—*The Addams Family.* #4—*Meeting Venus.* #5—*Freejack.* #6—*The Last Boy Scout.*

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Grand Canyon.* #2—*JFK.* #3—*Kuffs.* #4—*The Hand That Rocks the Cradle.* #5—*Bugsy.* #6—*Grand Canyon.* #7—*The Prince of Tides.* #8—*Rush.* #9—*Cape Fear.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Beauty and the Beast.* #2—*Star Trek VI: The Undiscovered Country.* #3—*At Play in the Fields of the Lord.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Father of the Bride.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Kuffs.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Freejack.* #2—*JFK.* #3—*Juice.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *The Prince of Tides.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Bugsy.* #2—*The Hand That Rocks the Cradle.* #3—*Rush.* #4—*The Hand That Rocks the Cradle.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Cape Fear.* #2—*Kuffs.*

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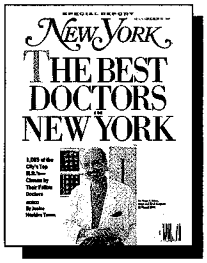

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MOVIES

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Juice.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*The Last Boy Scout.* #2—*Freejack.* #3—*Hook.* #4—*Bugsy.* #5—*The Last Boy Scout.* #6—*Rush.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *The Hand That Rocks the Cradle.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Star Trek VI: The Undiscovered Country.* **EMBASSY 3**—*Father of the Bride.* **EMBASSY 4**—*The Addams Family.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Kuffs.* #2—*My Own Private Idaho.* #3—*The Fisher King.* #4—*Let Him Have It.* #5—*Black Robe.* #6—*My Girl.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Beauty and the Beast.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Prince of Tides.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *The Fisher King.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Madame Bovary.* #2—*Madame Bovary.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Father of the Bride.* #2—*Father of the Bride.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Until the End of the World.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Naked Lunch.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Grand Canyon.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Black Robe.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *The Inner Circle.* Opening 1/24: *Kafka.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Boyz N the Hood.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Juice.* #2—*Juice.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Fried Green Tomatoes.* **CORONET**—*Hook.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Meeting Venus.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *The Hand That Rocks the Cradle.* **CINEMA II**—*Rush.* **CINEMA THIRD AVE.**—*Beauty and the Beast.*

61st Street and Above, East Side

58. YORK CINEMA—First Ave. at 61st St. (644-1111). #1—*Little Man Tate.* #2—*Other People's Money.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Cape Fear.* #2—*For the Boys.* #3—*Naked Lunch.* #4—*Star Trek VI: The Undiscovered Country.* #5—*Kuffs.* #6—*My Girl.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Bugsy.* #2—*The Last Boy Scout.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *At Play in the Fields of the Lord.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Freejack.* #2—*The Prince of Tides.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Hear My Song.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *JFK.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Juice.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Father of the Bride.* #2—*The Hand That Rocks the Cradle.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*The Addams Family.* #2—*Freejack.* #3—*Bugsy.* #4—*Rush.* #5—*The Prince of Tides.* #6—*The Prince of Tides.* #7—*Hook.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Cape Fear.* #2—*Kuffs.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *JFK.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Grand Canyon.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*The Double Life of Véronique.* #2—*Rhapsody in August.* #3—*High Heels.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *The Prince of Tides.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Bugsy.* #2—*The Hand That Rocks the Cradle.* #3—*Hook.* #4—*Juice.* #5—*Freejack.* #6—*The Last Boy Scout.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Cape Fear; Beauty and the Beast.* #2—*Rush.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Father of the Bride.* #2—*Kuffs.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Juice.* #2—*The Hand That Rocks the Cradle.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 1/11–2/2: "Long Live the New Flesh: A David Cronenberg Retrospective." 1/25: *The Brood* (1979) with composer Howard Shore in person; *Fast Company* (1979); *The Italian Machine* (1976). 1/26: "The Mind Is a Disease: Simulacrum and Contagion in Videodrome." A lecture by Tom Gunning; *Videodrome* (1982); *Scanners* (1981). 2/1: *Dead Ringers* (1988); *Making Naked Lunch* (1992).

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3.75; children $2.50. Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: *Ring of Fire.* Featuring close-ups of the great circle of volcanoes and seismic activity that rings the Pacific Ocean. The film also looks at the people who coexist with these unpredictable forces of nature.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. Call for times. 1/15–26: *When Lithuania Ruled the World, Part III,* a special live performance event ($10). 1/23–25: New Films & Video Works: *The Scientist* (1990), dir. L. Squire; *Death by Unnatural Causes* (1991), dir. Karen Beloone & Liza Rinzler; *The Case Study of Judy N.* (1990), dir. Seong-Min Park; "Five Films 8mm Films on Video by Andrey Venclova." 1/23: Essential Cinema: James Broughton. 1/24–25: "Heart and Cinema of Joe Marzano: A Film Retrospective." 1/25: "New Works From the Filmmaker's Cooperative." 1/26: Essential Cinema: Stan Brakhage. 1/26: Essential Cinema: Clair/Picabia/Bunuel. 1/26: Essential Cinema: Bunuel & Dali.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. 1/4–2/29: "Luchino Visconti Retrospective." Including *Obssessione* (1942), *La Terra Trema* (1947), *Death in Venice* (1971), and *Bellissima* (1951). Italian cinema scholars and experts on Visconti's career from Italy and America will speak and lead discussions at the screenings. 1/25: *La Terra Trema* (1947). 1/26: *Ossessione* (1942).

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (941-1298). $3. 1/7–30: A video installation by Jesse Rosser using projected video, monitors, and a blend of audio sources.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). Through January 1992: "Great Beginnings: First Films by Great Directors." 1/24, 25: *Pepi, Luci, Bom and Other Girls on the Heap* (1980), dir. Pedro Almodóvar. 1/24, 25: *The Bellboy* (1960), dir. Jerry Lewis. 1/27, 28, 30: *The Devil's Playground* (1976), dir. Fred Schepisi. 1/28, 30, 31: *Caged Heat* (1974), dir. Jonathan Demme. 1/30: *Barravento/The Turning Wind* (1962), dir. Gláuber Rocha. 1/31: *Gates of Heaven* (1979), dir. Errol Morris. Through January: "It Can't Happen Here: Films of the Great Depression." 1/24, 25: *Heroes for Sale* (1933), dir. William Wellman. 1/24, 27: *My Man Godfrey* (1936), dir. Gregory La Cava. 1/24, 27: *I Am a Fugitive From a Chain Gang* (1932), dir. Mervyn LeRoy. 1/28, 29: *Love on the Dole* (1941), dir. John Baxter. 1/18–26: "Reemergence: Jewish Life in Eastern Europe." 1/22, 23, 26: *Sunset* (1990), dir. Alexander Zeldovich. 1/26: *Daniel Takes a Train* (1983), dir. Sandor Pal. 1/21, 22, 26: *I Am Sitting on a Branch and I Am Fine* (1989), dir. Juraj Jakubisko. 1/21, 22: *Private History* (1976), dirs. Gabor Body and Peter Timar; *Interpretations of Dreams* (1991), dir. Andrei Kagdansky. 1/22, 23, 25: *Forbidden Dreams* (1986), dir. Karel Kachyna. 1/23, 25: *March Carcasses* (1989), dir. Radoslaw Piwowarski. 1/26: *The Mission of Raoul Wallenberg* (1990), dir. Alexander Rodnjanski.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 1/22: *Un Amour de Swann* (1984), dir. Volker Schlöndorff.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6.50; members, senior citizens, and students $5. 12/6–2/14/91: "Hiroshi Shimizu: A Retrospective." Showing 12/13–2/14 at the **Dag Hammerskjold Auditorium, United Nations, 42nd St. and Fisrt Ave.** Call 752-0824 for information.

JEWISH WOMEN'S RESOURCE CENTER FILM FESTIVAL—Council House, 9 East 69th St. (535-5900 ext. 10) 12/2–1/6: "The 1991–92 Annual Jewish Women's Film Festival." Featuring films by and concerning Jewish women. 1/27: *I Love You Rosa* (1972), dir. Moshe Mizrahi.

THE KITCHEN—512 W. 19th St. (255-5793). $8. 1/6–2/14: *Human Attention/Regaining Control of Our Senses - Stage 1.* A video installation by Lawrence Andrews.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art": 1/21–25: "Royal Art of Benin From the Perls Collection." 1/28–31: "Medieval Art." "Saturday Evening Films": Tickets are available one hour before each screening at the Uris Center information desk. Through January: "Jazz in Feature Films." Tuesday, Wednesday, and Thursday at 3:30: *A Sunday on La Grande Jatte - 1884.*

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: 1/17–23: "Lubitsch Centennial." 1/17, 23: *Lady Windemere's Fan* (1925). 1/18, 21: *Madame Du Barry* (1919). 1/18, 21: *Die Austernprinzessin* (1919). 1/19, 20: *Trouble in Paradise* (1932). 1/20, 23: *Ninotchka* (1939). 1/24–2/29: "Recent Acquisitions." 1/24, 26: *Blue Steel* (1990), dir. Kathryn Bigelow; *The Seafarers* (1953), dir. Stanley Kubrick; *Fat City* (1972), dir. John Huston. 1/25, 27: *The Doors* (1991), dir. Oliver Stone. 1/25: *Privilege* (1990), dir. Yvonne Rainer. 1/27: *Akanishi Kakita* (1936), dir. Mansaku Itami. 1/28: *Barfly* (1987), dir. Barbet Schroeder; *Snowie and the Seven Dorps* (1990). 1/23: What's Happening: *The Damned Dynasty* (1990). 1/26: "In Memoriam: Yves Montand:" *Compartiment Tueurs (The Sleeping Car Murders)* (1965). 1/26: "In Memoriam: Fred MacMurray:" *Alice Adams* (1935), dir. George Stevens. 1/27: Cineprobe: Emily Breer (New York).

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 4/5/92: 'Jack Benny: The Radio and Television Work." Through 3/15/92: "Perspectives on the Collection: The Artist at Work." Through 3/15/92: "Perpectives on the Collection: From Stage and Screen." Through 4/5: Perspectives on the Collection: Witness to History." 1/14–2/2: "The 1992 New York World Television Festival." 1/21–26, 1/28–2/2: "Twenty-Three Award Winning International Programs." 1/21: *Una Stravaganza dei Medici* (UK/France/Germany, 1990). 1/22: *Bulgare* (USA, 1991); *La Fracture Du Myocarde* (France, 1990). 1/23: *J'ai Douze Ans et Je Fais la Guerre* (France, 1990); *Djungelns Lag* (Sweden, 1991); *Sleep in the Sea of Tranquility* (Japan, 1991). 1/24: *In the Border Country* (UK, 1991); *A Night on Mount Edna* (UK, 1991); *Norbert Smith: A Life* (UK, 1990). 1/25: *Zapp: "Erotiek."* (Belgium, 1989); *Manu Dibango: Silences* (France, 1991). 1/26: *Blandt Tusinde Ansigter* (Denmark, 1990); *Mich Hat Keiner Gefragt: Wie Tony Im Westen Klarkommt* (Germany, 1990). 1/28: *Princes in Exile* (Canada, 1991).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Cinema #1: 1/20–23: *Boyz N the Hood* (1991). 1/24–6: *Madame Bovary* (1991). Cinema #2: 1/17–30: *Life Is Sweet* (1991).

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NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (621-0609/0619). 1/23: *Framing the Panthers in Black & White* (1991), dir. Annie Goldson and Chris Bratton. 1/28: *Prince Valiant* (1954), dir. Robert Wagner.

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 1/10–1/23: *The Golden Coach* (1952). 1/10–23: *Life on a String* (1991). Beg. 1/24: *Rocco and His Brothers* (1960), dir. Luchino Visconti.

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. 1/4–25: "Four by Greene." Four films based on the works of author Graham Greene. 1/25: *Across the Bridge* (1958).

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: 1/7–26: "From Object to Subject: Documents and Documentaries From the Women's Movement." 1/21, 22: *Dyketactics* (1974); *The Amazon Festival* (1974–77). 1/23: *Women's Lib* (1970); *Politics of Intimacy* (1972–73); *Another Look* (1972); *The Fifth Street Women's Building Film* (1971). 1/24, 25: *Janie's Janie* (1970–71); *Harriett* (1973); *Chris & Bernie* (1975); *In the Best Interests of Children* (1977). 1/26: *Women's Lib* (1970); *Politics of Intimacy* (1972–73); *Another Look* (1972); *The Fifth Street Women's Building Film* (1971).

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Juice*. #2—*Freejack*. #3—*The Last Boy Scout; Hook*.

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Hook*. #2—*The Prince of Tides*. #3—*Beauty and the Beast*. #4—*Bugsy; Grand Canyon*. #5—*JFK*. #6—*Father of the Bride*. #7—*Kuffs*. #8—*The Last Boy Scout*. #9—*The Addams Family; Star Trek VI: The Undiscovered Country*.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Freejack*. #2—*The Prince of Tides*. #3—*Father of the Bride*. #4—*Hook*.

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Juice; Driving Me Crazy*.

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*The Hand That Rocks the Cradle*. #2—*Juice*. #3—*Freejack*. #4—*The Last Boy Scout; Beauty and the Beast*.

158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*Juice*. #2—*Beauty and the Beast; Bugsy*. #3—*The Hand That Rocks the Cradle*. #4—*Kuffs*. #5—*Rush*. #6—*The Last Boy Scout*. #7—*Cape Fear; The Addams Family*. #8—*Juice*. #9—*Freejack*. #10—*Hook*.

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Kuffs*. #2—*Cape Fear; Beauty and the Beast*. #3—*Hook*. #4—*The Last Boy Scout*. #5—*My Girl*. #6—*Rush*. #7—*The Hand That Rocks the Cradle*. #8—*Grand Canyon*. #9—*JFK*. #10—*The Addams Family*. #11—*Bugsy*. #12—*Juice*. #13—*Juice*. #14—*Freejack*.

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*The Prince of Tides*. #2—*The Hand That Rocks the Cradle*. #3—*Father of the Bride*. #4—*Grand Canyon*. #5—*Rush*. #6—*Cape Fear*. #7—*My Girl*. #8—*Hook*.

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*The Hand That Rocks the Cradle*. #2—*Bugsy*.

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Freejack*. #2—*Hook*. #3—*The Prince of Tides*.

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Grand Canyon*. #2—*The Prince of Tides*. #3—*Cape Fear; Beauty and the Beast*. #4—*JFK*. #5—*Father of the Bride*.

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Freejack*. #2—*Juice*.

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*The Last Boy Scout*. #2—*JFK*. #3—*Bugsy*. #4—*Bugsy*. #5—*Kuffs*.

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Juice; Beauty and the Beast*. #2—*The Last Boy Scout*. #3—*Kuffs*. #4—*Juice*.

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Freejack*. #2—*The Hand That Rocks the Cradle*. #3—*Grand Canyon*. #4—*The Last Boy Scout*.

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Bugsy; Beauty and the Beast*. #2—*Father of the Bride*. #3—*Juice*. #4—*The Prince of Tides*. #5—*Hook*.

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Father of the Bride*. #2—*Juice*.

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Hand That Rocks the Cradle*. #2—*Freejack*. #3—*Beauty and the Beast*.

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Bugsy*. #2—*The Last Boy Scout*. #3—*Hook*. #4—*The Prince of Tides*.

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Juice; Beauty and the Beast*. #2—*Kuffs*. #3—*Juice*. #4—*The Last Boy Scout*.

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Father of the Bride*. #2—*Rush*. #3—*Bugsy*. #4—*Hook*. #5—*Star Trek VI: The Undiscovered Country; The Addams Family*. #6—Through 1/23: *JFK*. Beg. 1/24: *Fried Green Tomatoes*. #7—*The Last Boy Scout*. #8—*The Prince of Tides*. #9—*Grand Canyon*.

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Freejack*. #2—*Juice*. #3—*Beauty and the Beast; The Hand That Rocks the Cradle*. #4—*Father of the Bride; Kuffs*. #5—*Hook*.

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Juice*. #2—*The Hand That Rocks the Cradle*. #3—*Freejack*. #4—*Beauty and the Beast; The Addams Family*. #5—*Hook; The Last Boy Scout*.

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Juice*. #2—*Kuffs*. #3—*The Hand That Rocks the Cradle*. #4—*Hook; The Last Boy Scout*. #5—*The Prince of Tides*. #6—*Freejack*.

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*JFK*. #2—*Beauty and the Beast*.

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Bugsy*. #2—*Father of the Bride*. #3—*The Prince of Tides*. #4—*Grand Canyon*.

303. CORONA—PLAZA—(639-7722). #1—*The Last Boy Scout*.

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Grand Canyon*. #2—*Freejack*. #3—*The Prince of Tides*. #4—*Hook*. #5—*Bugsy*. #6—Through 1/23: *Cape Fear*. Beg. 1/24: *Fried Green Tomatoes*. #7—*The Addams Family; Star Trek VI: The Undiscovered Country*.

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*The Hand That Rocks the Cradle*. #2—*Juice*. #3—*The Addams Family*. #4—*Kuffs*.

306. FLUSHING—MAIN STREET—(268-3636). #1—*JFK*. #2—*Beauty and the Beast; Father of the Bride*. #3—*The Prince of Tides*. #4—*The Hand That Rocks the Cradle*.

307. FLUSHING—UA QUARTET—(359-6777). #1—*Juice*. #2—*The Last Boy Scout*. #3—*Rush*. #4—*Hook*.

308. FLUSHING—UTOPIA—(454-2323). #1—*Father of the Bride*. #2—*The Prince of Tides*.

309. FOREST HILLS—CINEMART—(261-2244). #1—*Beauty and the Beast; My Girl*. #2—*The Inner Circle*.

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*The Last Boy Scout*. #2—Through 1/23: *Cape Fear; Naked Lunch*. Beg. 1/24: *JFK*. #3—*The Prince of Tides*.

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Grand Canyon*. #2—Through 1/23: *JFK*. Beg. 1/24: *Fried Green Tomatoes*.

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Father of the Bride*.

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Bugsy*. #2—*Freejack*. #3—*Hook*. #4—*Rush*.

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Father of the Bride*. #2—*Juice*. #3—*The Last Boy Scout*. #4—*The Hand That Rocks the Cradle*. #5—*Kuffs*.

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Freejack*. #2—*The Addams Family*. #3—*Rush*. #4—*Star Trek VI: The Undiscovered Country*. #5—*The Prince of Tides*. #6—*Hook*. #7—*Grand Canyon; Bugsy*.

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Hook*. #2—*The Last Boy Scout; Beauty and the Beast*.

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Juice*. #2—*Freejack*. #3—*The Hand That Rocks the Cradle*.

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Freejack*. #2—*JFK*. #3—*The Prince of Tides*.

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*The Last Boy Scout*. #2—*Hook*. #3—Through 1/23: *Beauty and the Beast; My Girl*. Beg. 1/24: *Love Crimes*. #4—*Kuffs*. #5—*Bugsy*. #6—*The Addams Family; Rush*. #7—*JFK*.

320. REGO PARK—DRAKE—(457-4002). *American Tail: Fievel Goes West; For the Boys; Black Robe*.

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*The Addams Family*.

322. SUNNYSIDE—CENTER—(784-3050). #1—*The Hand That Rocks the Cradle*. #2—*Father of the Bride*.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Father of the Bride*. #2—*The Addams Family; Beauty and the Beast*.

401. NEW DORP—HYLAN—(351-6601). #1—*The Hand That Rocks the Cradle*. #2—*Bugsy; American Tail: Fievel Goes West*.

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*The Hand That Rocks the Cradle*. #2—*Grand Canyon*. #3—*Freejack*. #4—*Father of the Bride*. #5—*The Last Boy Scout*. #6—*Hook*. #7—*The Prince of Tides*. #8—*JFK*. #9—Through 1/23: *Beauty and the Beast; Cape Fear*. Beg. 1/24: *Fried Green Tomatoes*. #10—*The Addams Family; Star Trek VI: The Undiscovered Country*.

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Hook*. #2—*Bugsy*.

501. BELLMORE—MOVIES—(783-7200). *Father of the Bride*.

502. BETHPAGE—MID-ISLAND—(796-7500). *The Prince of Tides*.

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Grand Canyon*. #2—*Freejack*. #3—*The Prince of Tides*. #4—*JFK*. #5—Through 1/23: *Kuffs*. Beg. 1/24: *Fried Green Tomatoes*. #6—*The Last Boy Scout*.

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504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Father of the Bride.* #2—*Beauty and the Beast.* #3—*Bugsy.* #4—*The Hand That Rocks the Cradle.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Prince of Tides.* #2—*Grand Canyon.* #3—*JFK.* #4—*Hook.* #5—*The Addams Family.* #6—*Beauty and the Beast.* #7—*Bugsy.* #8—*The Hand That Rocks the Cradle.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Beauty and the Beast.* #2—*Rush.* #3—*Father of the Bride.* #4—*For the Boys; My Girl.* #5—*JFK.* #6—*Bugsy.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*Freejack.* #2—*Hook.* #3—*Juice.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Grand Canyon.* #2—*The Hand That Rocks the Cradle.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Freejack.* #2—*Kuffs.* #3—*Juice.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Father of the Bride.* #2—*Bugsy.* #3—*The Hand That Rocks the Cradle.* #4—*Juice.* #5—*Hook.* #6—*Beauty and the Beast; Star Trek VI: The Undiscovered Country.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*The Hand That Rocks the Cradle.* #2—*The Prince of Tides.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Grand Canyon.* #2—Through 1/23: *Star Trek VI: The Undiscovered Country; Naked Lunch.* Beg. 1/24: *Love Crimes.* #3—*Bugsy.* #4—*Hook.* #5—*The Last Boy Scout.* #6—*Freejack.*

515. MALVERNE—TWIN—(599-6966). #1—*Cape Fear; The Inner Circle.* #2—*American Tail: Fievel Goes West.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Hearts of Darkness: A Filmmaker's Apocalypse.* #2—*Bugsy.* #3—Through 1/23: *Naked Lunch; The Addams Family.* Beg. 1/24: *Love Crimes.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Freejack.* #2—*The Hand That Rocks the Cradle.* #3—*The Prince of Tides.* #4—*Hook.* #5—*Father of the Bride.* #6—*Grand Canyon.* #7—*JFK.* #8—*The Last Boy Scout; Cape Fear.* #9—Through 1/23: *The Addams Family; Star Trek VI: The Undiscovered Country.* Beg. 1/24: *Love Crimes.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*The Hand That Rocks the Cradle.* #2—*The Prince of Tides.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*The Prince of Tides.* #2—*Freejack.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*My Girl; American Tail: Fievel Goes West.* #2—*For the Boys; Cape Fear.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Kuffs.* #2—*Rush.* #3—*The Inner Circle.* #4—*Freejack.* #5—*Black Robe; Beauty and the Beast.* #6—*Star Trek VI: The Undiscovered Country; My Girl.* #7—*JFK.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Grand Canyon.* #2—*The Hand That Rocks the Cradle.* #3—*Hook.* #4—*The Last Boy Scout.* #5—*The Prince of Tides.* #6—*Father of the Bride.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*The Hand That Rocks the Cradle.* #2—*Beauty and the Beast.* #3—*The Prince of Tides.* #4—*The Addams Family.* #5—*JFK.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Rush.* #2—*Father of the Bride.*

526. ROSLYN—ROSLYN—(621-8488). #1—*The Prince of Tides.* #2—*Grand Canyon.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*The Prince of Tides.* #2—*JFK.* #3—*Rush.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Hook.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Bugsy.* #2—*The Hand That Rocks the Cradle.* #3—*Father of the Bride.* #4—*Hook.* #5—*Kuffs.* #6—*Juice.* #7—*The Hand That Rocks the Cradle; Beauty and the Beast.* #8—*Cape Fear.* #9—*Juice.* #10—*The Last Boy Scout.* #11—*Star Trek VI: The Undiscovered Country; Strictly Business.* #12—*Rush; Freejack.* #13—*The Addams Family.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Freejack.* #2—*Juice.* #3—*Kuffs.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*The Prince of Tides.* #2—*Grand Canyon.* #3—*JFK.* #4—*American Tail: Fievel Goes West; The Prince of Tides.* #5—*The Inner Circle.* #6—*My Girl.*

534. WESTBURY—WESTBURY—(333-1911). #1—Through 1/16: *The Addams Family.* Beg. 1/17: *Juice.* #2—*The Station.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*The Prince of Tides.* #2—*Hook.* #3—*Bugsy.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Grand Canyon.* #2—*The Hand That Rocks the Cradle; Kuffs.* #3—*Father of the Bride; Beauty and the Beast.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*JFK.* #2—*Juice.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Bugsy; Naked Lunch.* #2—*My Girl; Star Trek VI: The Undiscovered Country.* #3—*JFK.* #4—*Father of the Bride.* #5—*The Last Boy Scout.* #6—*The Hand That Rocks the Cradle.* #7—*The Prince of Tides.* #8—*Kuffs.* #9—*Freejack.* #10—*Grand Canyon.* #11—*Rush; Juice.* #12—*Beauty and the Beast; Cape Fear; Hook.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Beauty and the Beast; Juice.* #2—*JFK.* #3—*Cape Fear; My Girl.* #4—*Hook.* #5—*Rush.* #6—*The Hand That Rocks the Cradle.* #7—*Father of the Bride.* #8—*Star Trek VI: The Undiscovered Country; The Addams Family.* #9—*Juice.* #10—*Kuffs.* #11—*Grand Canyon; The Prince of Tides.* #12—*The Last Boy Scout; Freejack; Bugsy.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Freejack.* #2—*Juice.* #3—*The Prince of Tides.* #4—*Grand Canyon.* #5—*Father of the Bride.* #6—*JFK.* #7—Through 1/23: *Kuffs.* Beg. 1/24: *Fried Green Tomatoes.* #8—*Hook.* #9—*The Hand That Rocks the Cradle.* #10—*The Addams Family; Bugsy.*

611. CORAM—PINE—(698-6442). #1—*Father of the Bride.* #2—*Hook.* #3—*The Hand That Rocks the Cradle.* #4—*Beauty and the Beast.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Grand Canyon.* #2—*The Prince of Tides.* #3—*Hook.* #4—*JFK.* #5—*Bugsy.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Father of the Bride.* #2—*The Hand That Rocks the Cradle.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Grand Canyon.* #2—*The Prince of Tides.* #3—*Hook.* #4—*JFK.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *The Addams Family.*

618. ISLIP—ISLIP—(581-5200). #1—*The Hand That Rocks the Cradle.* #2—*Beauty and the Beast; Cape Fear.* #3—*Freejack.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Beauty and the Beast; Cape Fear.* #2—*The Prince of Tides.* #3—*Kuffs.* #4—*The Inner Circle.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 1/23: *Curly Sue.* Beg. 1/24: *Dead Again.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Hook.* #2—*Juice.* #3—*Father of the Bride.* #4—*The Prince of Tides.* #5—*Freejack.* #6—*Beauty and the Beast.* #7—*Kuffs.* #8—*Bugsy.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 1/23: *Curly Sue.* Beg. 1/24: *Dead Again.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Freejack.* #2—*Juice.* #3—*The Hand That Rocks the Cradle.* #4—*Kuffs.* #5—*Rush.* #6—*JFK.* #7—*Father of the Bride.* #8—*Hook.* #9—*Grand Canyon.* #10—*The Prince of Tides.* #11—*Bugsy.* #12—*Beauty and the Beast; Cape Fear.* #13—Through 1/23: *The Addams Family; The Last Boy Scout.* Beg. 1/24: *Fried Green Tomatoes.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*JFK.* #2—*The Prince of Tides.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Europa, Europa.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Hook.* #2—*Beauty and the Beast; For the Boys.* #3—*The Prince of Tides.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 1/23: *Curly Sue.* Beg. 1/24: *Dead Again.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Freejack.* #2—*The Hand That Rocks the Cradle.* #3—*Juice.* #4—*Father of the Bride.* #5—Through 1/23: *Kuffs.* Beg. 1/24: *Love Crimes.*

635. STONY BROOK—LOEWS—(751-2300). #1—*The Hand That Rocks the Cradle.* #2—*Hook.* #3—*Father of the Bride.*

636. WEST ISLIP—TWIN—(669-2626). #1—*The Hand That Rocks the Cradle.* #2—*Father of the Bride.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Hand That Rocks the Cradle.* #2—*Rush.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 1/23: *Beauty and the Beast; Naked Lunch.* Beg. 1/24: *Beauty and the Beast; JFK.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*JFK.* #2—*Father of the Bride.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*JFK.* #2—*Bugsy.* #3—*The Addams Family.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*The Prince of Tides.* #2—*Father of the Bride.*

704. HARRISON—CINEMA—(835-9800). *Star Trek VI: The Undiscovered Country; The Addams Family.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Hook.* #2—*Rush.* #3—*JFK.* #4—*Grand Canyon.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Freejack.* #2—*The Last Boy Scout; Beauty and the Beast.* #3—*Grand Canyon.* #4—*Juice.* #5—*Bugsy.* #6—*The Hand That Rocks the Cradle.* #7—*JFK.* #8—*The Prince of Tides.* #9—*Hook.* #10—*Father of the Bride.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *JFK.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*The Prince of Tides.* #2—*Hook.* #3—*Bugsy.* #4—*Grand Canyon.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*The Hand That Rocks the Cradle.* #2—*Hook.* #3—*The Prince of Tides.* #4—*Bugsy; Kuffs.* #5—*Grand Canyon.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Freejack.* #2—*JFK.* #3—*Hook.* #4—*Father of the Bride.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Beauty and the Beast.* #2—*Star Trek VI: The Undiscovered Country.* #3—*The Addams Family.* #4—*The Hand That Rocks the Cradle.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Kuffs.*

718. RYE—RYE RIDGE—(939-8177). #1—*Father of the Bride.* #2—*Black Robe; Beauty and the Beast.* Beg. 1/24: *Fried Green Tomatoes.*

719. SCARSDALE—FINE ARTS—(723-6699). *The Double Life of Véronique.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Freejack.* #2—*Father of the Bride.* #3—*The Hand That Rocks the Cradle.* #4—*Beauty and the Beast.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Juice.* #2—*The Prince of Tides.* #3—*Hook.* #4—*Grand Canyon.* #5—*The Last Boy Scout.* #6—Through 1/23: *Cape Fear.* Beg. 1/24: *Fried Green Tomatoes.*

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724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*The Prince of Tides.* #2—*JFK.* #3—*Hook.* #4—*Grand Canyon.* #5—*Bugsy.* #6—*Freejack.* #7—Through 1/23: *Cape Fear; The Last Boy Scout.* Beg. 1/24: *Fried Green Tomatoes.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Rush.* #2—*Cape Fear; My Girl.* #3—*The Last Boy Scout.* #4—*Beauty and the Beast.* #5—*The Hand That Rocks the Cradle.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Grand Canyon.* #2—*Father of the Bride.* #3—*The Prince of Tides.* #4—*Hook.* #5—*The Hand That Rocks the Cradle.* #6—*Cape Fear; Beauty and the Beast.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*JFK.* #2—*Bugsy.*

757. NYACK—CINEMA EAST—(358-6631). *JFK.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Grand Canyon.* #2—*Hook.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Father of the Bride.*

762. SPRING VALLEY—PIX—(425-1132). #1—*The Hand That Rocks the Cradle.* #2—*The Last Boy Scout; Beauty and the Beast.*

764. LAFAYETTE—(357-6030). *The Prince of Tides.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Cape Fear.* #2—*Hook.*

801. DANBURY—CROWN CINE—(743-2200). #1—*The Prince of Tides.* #2—*Grand Canyon.* #3—*Bugsy.*

802. DANBURY—CROWN CINEMA—(748-2923). #1—*Father of the Bride.* #2—*JFK.*

803. DANBURY—CROWN PALACE—(748-7496). #1—*Star Trek VI: The Undiscovered Country.* #2—*The Hand That Rocks the Cradle.* #3—*Freejack; Beauty and the Beast.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Father of the Bride.* #2—*Kuffs.*

807. GREENWICH—CINEMA—(869-6030). #1—*Bugsy.* #2—*Cape Fear; An American Tail: Fievel Goes West.*

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*Star Trek VI: The Undiscovered Country.* #2—*Naked Lunch; JFK.* #3—*The Prince of Tides.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Hook.* #2—*The Prince of Tides.*

810. NORWALK—CINEMA—(838-4504). #1—*Juice.* #2—*The Hand That Rocks the Cradle.*

813. SOUTH NORWALK—SONO—(866-9202). 1/21–23: *Homicide* (1991). 1/24–27: *Life Is Sweet* (1991). 1/28–30: *Europa, Europa* (1991).

815. STAMFORD—CROWN AVON—(324-9205). #1—*Freejack.* #2—*Juice.*

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Father of the Bride.* #2—*Beauty and the Beast; Rush.* #3—*Grand Canyon.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Hook.* #2—*The Hand That Rocks the Cradle.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Freejack.* #2—*Hook.* #3—*Bugsy.* #4—*Beauty and the Beast; The Last Boy Scout.* #5—*Kuffs.* #6—*The Hand That Rocks the Cradle.*

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*Father of the Bride.* #2—*Juice.* #3—*JFK.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Grand Canyon.* #2—*The Prince of Tides.* #3—*JFK.* #4—*Bugsy.*

821. WESTPORT—POST—(227-0500). *Hook.*

822. WILTON—CINEMA—(762-5678). *Beauty and the Beast.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Freejack.* #2—*Bugsy.* #3—*Kuffs.* #4—*The Prince of Tides; Hook.* #5—*Cape Fear.*

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—*Juice.* #2—*Freejack.* #3—*Beauty and the Beast.* #4—*Kuffs; The Hand That Rocks the Cradle.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Hook.* #2—*Bugsy.* #3—*Father of the Bride.* #4—*The Hand That Rocks the Cradle.* #5—*Grand Canyon.* #6—*The Prince of Tides.* #7—*Cape Fear; Beauty and the Beast.* #8—*Juice.* #9—*Juice.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Grand Canyon.* #2—*Fahter of the Bride.* #3—*The Prince of Tides.* #4—*Bugsy.* #5—*The Addams Family; Star Trek VI: The Undiscovered Country.* #6—*Cape Fear; Beauty and the Beast.* #7—*JFK.* #8—*Rush.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Freejack.* #2—*The Hand That Rocks the Cradle.* #3—*Juice.* #4—*The Last Boy Scout.* #5—*Kuffs.* #6—*Hook.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Cape Fear.* #2—*The Addams Family.* #3—*The Last Boy Scout.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Cape Fear; Star Trek VI: The Undiscovered Country.* #2—*Driving Me Crazy; My Girl; The Last Boy Scout; The Addams Family.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Kuffs.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*The Last Boy Scout.* #2—*Juice.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Grand Canyon.* #2—*Freejack.* #3—*Beauty and the Beast.* #4—*The Inner Circle.* #5—*The Last Boy Scout; The Addams Family; Star Trek VI: The Undiscovered Country.*

913. NUTLEY—FRANKLIN TRIPLEX—(667-1777). #1—*The Prince of Tides.* #2—*Father of the Bride.* #3—*The Hand That Rocks the Cradle.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Grand Canyon.* #2—*Bugsy.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*The Hand That Rocks the Cradle.* #2—*Father of the Bride.* #3—*Bugsy.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Freejack.* #2—*Rush; Beauty and the Beast.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Cape Fear; Beauty and the Beast.* #2—*Kuffs.* #3—*Juice.* #4—*Grand Canyon.* #5—*Juice.* #6—*The Last Boy Scout.* #7—*The Hand That Rocks the Cradle.* #8—*Hook.* #9—*Freejack.* #10—*Rush.* #11—*The Addams Family.* #12—*Bugsy.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*JFK.* #2—*The Prince of Tides.* #3—*Hook.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*The Prince of Tides.* #2—*JFK.* #3—*Hook.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Cape Fear; Beauty and the Beast.*

931. CRANFORD—CRANFORD—(276-9120). #1—*American Tail: Fievel Goes West; Cape Fear.* #2—*Bugsy.*

932. ELIZABETH—ELMORA—(352-3483). *Kuffs.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*The Addams Family.* #2—*Freejack.* #3—*The Hand That Rocks the Cradle.* #4—*The Last Boy Scout; Beauty and the Beast.* #5—*The Prince of Tides; Hook.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*The Hand That Rocks the Cradle.* #2—*Beauty and the Beast; The Addams Family.* #3—*Freejack.* #4—*Grand Canyon.* #5—*Hook.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Naked Lunch.*

936. UNION—UNION—(686-4373). #1—*The Addams Family.* #2—*The Prince of Tides.*

937. WESTFIELD—RIALTO—(232-1288). #1—*The Prince of Tides.* #2—*Hook.* #3—*Grand Canyon.*

938. WESTFIELD—TWIN—(654-4720). #1—*The Addams Family; Beauty and the Beast.* #2—*Father of the Bride.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Freejack.* #2—*Kuffs.* #3—*Hook.* #4—*Father of the Bride.* #5—*The Hand That Rocks the Cradle.*

951. CLOSTER—CLOSTER—(768-8800). *Bugsy.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Bugsy.* #2—*Juice.* #3—*Kuffs.* #4—*The Hand That Rocks the Cradle.*

953. EMERSON—QUAD—(261-1000). #1—*Grand Canyon.* #2—*The Hand That Rocks the Cradle.* #3—*The Last Boy Scout.* #4—*American Tail: Fievel Goes West; My Girl.*

956. FORT LEE—LINWOOD—(944-6900). #1—*JFK.* #2—*The Prince of Tides.*

959. PARAMUS—CINEMA 35—(845-5070). *Cape Fear.*

960. PARAMUS—BERGEN MALL—(845-4449). *Father of the Bride.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*The Hand That Rocks the Cradle.* #2—*Star Trek VI.* #3—*The Last Boy Scout; The Addams Family.* #4—*Beauty and the Beast; Naked Lunch.* #5—*Rush.* #6—*JFK.* #7—*The Prince of Tides.* #8—*Bugsy.* #9—*Hook.* #10—*Grand Canyon.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Juice.* #2—*Kuffs.* #3—*Freejack.*

963. RAMSEY—RAMSEY CINEMA—(825-2090). #1—*The Prince of Tides.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*Father of the Bride.* #2—*The Hand That Rocks the Cradle.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Freejack.* #2—*JFK.* #3—*The Prince of Tides.* #4—*Bugsy.* #5—*Father of the Bride.* #6—*The Hand That Rocks the Cradle.* #7—*Hook.* #8—*Kuffs.* #9—*Grand Canyon.* #10—*The Last Boy Scout; Beauty and the Beast; Juice; Rush.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Star Trek VI: The Undiscovered Country; Cape Fear; American Tail: Fievel Goes West.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Grand Canyon.* #2—*The Prince of Tides.* #3—*Kuffs; The Addams Family.* #4—*The Hand That Rocks the Cradle.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Father of the Bride.* #2—*Kuffs.* #3—*Freejack.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*The Prince of Tides.* #2—*Grand Canyon.* #3—*The Addams Family; Beauty and the Beast.* #4—*JFK.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Father of the Bride; Bugsy.* #2—*Cape Fear; Beauty and the Beast.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Hook.* #2—*The Prince of Tides.* #3—*Freejack.* #4—*JFK.*

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NEW YORK MAGAZINE
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BRIEF
MOVIE
REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

★ **THE ADDAMS FAMILY**—(1 hr. 42 min.; 1991) The plot is ramshackle at best—Uncle Fester comes back, but is it really Uncle Fester?—yet this gentle graveyard comedy, directed by cinematographer Barry Sonnenfeld, moves confidently from one silky joke to the next. Sonnenfeld and writers Caroline Thompson and Larry Wilson have captured the deadpan ghoulish chic of Charles Addams's great cartoon creation. As Gomez Addams, Raul Julia does his south-of-the-border bravura charm to rotting perfection, and as Morticia, Anjelica Huston, all sharp angles and drooping erotic languor, gives perhaps the most consistently ironic performance since Marlene Dietrich took off her furs. (12/2/91) PG-13. **18, 36, 67, 152, 158, 160, 219, 222, 304, 305, 315, 319, 321, 400, 406, 505, 516, 517, 524, 530, 534, 608, 610, 617, 625, 702, 704, 715, 904, 906, 908, 912, 919, 933, 934, 936, 938, 961, 967, 970**

AN AMERICAN TAIL: FIEVEL GOES WEST—(1 hr. 36 min.; 1991) Go West, young mouse. Fievel Mousekewitz puts on his spurs to tame the wild, wild West. An animated film with the voices of Jimmy Stewart, Dom DeLuise, John Cleese, and Amy Irving. G. **320, 401, 601, 521, 533, 807, 931, 953, 966**

ANTONIA & JANE—(1 hr. 17 min.; 1991) The third feature made by the young English director Beeban Kidron is no more than moderately entertaining, but the 30-year-old Kidron, whose work bears a strong resemblance to Woody Allen's, has some talent, and she may find her style later on. The film is a comedy about a friendship between two unhappy Londoners, Jane (Imelda Staunton), a neurotic bookshop clerk, and her much-envied buddy Antonia (Saskia Reeves), a beauty with seemingly everything going for her. The two women meet only once a year—for lunch—yet each is supposed to be obsessed with the other, and their lives are seen in parallel as a series of endless mishaps. The movie is open-ended and playful, but some of Kidron's vignettes are rather limp and underdone. (10/28/91) NR. **10**

AT PLAY IN THE FIELDS OF THE LORD—(3 hrs. 5 min.; 1991) Hector Babenco has preserved the moral intelligence of Peter Matthiessen's 1965 novel but lost much of its adventure-story kick. Aidan Quinn is Martin Quarrier, a nerdy evangelist sent to convert an Amazonian tribe, the Niaruna; yet the Niaruna are also being invaded by another sort of savior: Lewis Moon (Tom Berenger), a half-Cheyenne mercenary pilot who joins the tribe in hopes of protecting it from land-grabbing whites. As missionaries woo Indians and battle one another—John Lithgow has an amusingly creepy turn as a righteous evangelist—Babenco undercuts our routine distinctions between white and Indian, Christian and heathen, Protestant and Catholic, civilized and savage. He also undercuts some of the actors, though he wins Daryl Hannah's best work in years as Leslie's open-minded and emotionally hungry missionary wife. Quinn gives an engrossing, superbly tormented performance—his choked line readings recall the best of Montgomery Clift—and we're ready to follow him as he works through Martin's wrenching spiritual transformation. Though Babenco sometimes grows ploddingly romantic about the sphinxlike Indians, his movie has emotional force. (Powers, 12/9/91) R. **20, 61**

BEAUTY AND THE BEAST—(1 hr. 24 min.; 1991) The new animated version from Disney offers about half of the possible wonder and excitement that lies buried in the great old fairy tale. Making the story come to life from the still figures of stained-glass windows is an elegant touch, but most of the movie is more efficient than imaginative. The Beast, for instance, lacks fantasy—he's just a big guy, moderately ugly, with a couple of long incisors—and the songs by Alan Menken (music) and the late Howard Ashman (lyrics) have the familiar, soothing sound of fifties Broadway. Within its utilitarian limits, the movie is lively and well told, though the cynical will note that the heroine, Belle, has been made politically correct—she loves to read and rejects the advances of a handsome, overmuscled El Narcisso who wants to have six sons with her. As in *The Little Mermaid*, the subsidiary characters—the nattering candles and clocks and pieces of crockery—are a lot more fun than the hero and heroine. (11/25/91) G. **10, 20, 40, 55, 87, 152, 157, 158, 160, 206, 211, 214, 216, 218, 220, 222, 301, 306, 309, 316, 319, 400, 406, 504, 505, 506, 512, 522, 524, 530, 601, 606, 608, 611, 618, 619, 621, 625, 632, 639, 706, 715, 718, 722, 753, 755, 762, 803, 816, 818, 822, 901, 902, 904, 912, 918, 919, 930, 933, 934, 938, 961, 965, 970, 971**

BLACK ROBE—(1 hr. 40 min.; 1991) In 1634, a Jesuit priest and his apprentice journeyed through the frontier of "New France" to a newly built mission, trading with American Indians in return for safe passage. Their true story in sweeping epic form. Dir. by Bruce Beresford. R. **3, 38, 49, 306, 320, 522, 632, 718**

★ **BUGSY**—(2 hrs. 18 min.; 1991) Suave, romantic, witty. After years of dodging, hedging, and dithering, Warren Beatty plays Benjamin Siegel, the Mafia murderer, dandy, and "sportsman" who founded Las Vegas—a visionary goon who worked on his diction and manners and who hated his buggy nickname—and he gives a complex and rousing performance. Nattily dressed, tanned, a culture lover, Ben (as he liked to be called) enters a room, races around his opponents, surrounding, one-upping, intimidating. He is genial, a jokester, but his act is a mix of hustle and menace, and there's murder in his soul. Bugsy falls for Virginia Hill (Annette Bening), a minor starlet and a blunt, critical, and demanding woman, and together, with Mafia money, they build the first big casino in the desert town of Las Vegas. The script, by James Toback, is audacious, at times hilarious; the direction, by Barry Levinson, slightly hyper but with a tragic undertow, is often masterly. With superb performances by Ben Kingsley (as Meyer Lansky) and Harvey Keitel (as Mickey Cohen). (12/16/91) R. **9, 19, 26, 33, 60, 67, 85, 152, 158, 160, 203, 210, 210, 214, 217, 219, 302, 304, 313, 315, 319, 401, 500, 504, 505, 506, 512, 514, 516, 530, 600, 606, 608, 610, 612, 621, 625, 702, 706, 708, 709, 724, 756, 801, 807, 818, 820, 900, 902, 904, 916, 917, 919, 931, 951, 952, 961, 965, 971**

CAPE FEAR—(2 hrs. 17 min. 1991) Martin Scorsese's jangled new version of the classic 1962 thriller is too jumpy to be much fun. Nick Nolte takes the old Gregory Peck role—the head of a family in a small southern town under siege from a psychotic ex-con (Robert De Niro in the Robert Mitchum role). In the original, chaos and evil were out there—something to be warded off. Now chaos is inside the family, too—in the mixed emotions of Nolte's unfulfilled wife (Jessica Lange) and unhappy daughter (Juliette Lewis). De Niro, in long, inky hair, and sporting a malicious little smile, seems to be made up of genius-homicidal maniacs from many old movies; he has so many attributes that he's hardly credible as a human being. He has one great scene, though—when he talks softly and feelingly to the teenager, who almost trusts him. For the rest, Scorsese has added psychological resonance to pulp material, and rather than deepening it he's just made it unpleasant. The camera runs in and out; the cutting throws us around the room; the actors look as if their heads are being squeezed in a winepress. Written by Wesley Strick, who adapted the old James R. Webb screenplay, which, in turn, was based on a novel by John D. Macdonald. With Joe Don Baker, Fred Thompson, and, in bit roles, Peck and Mitchum. (11/25/91) R. **12, 19, 31, 59, 68, 87, 158, 160, 200, 206, 304, 310, 406, 515, 517, 521, 530, 606, 608, 618, 619, 625, 723, 724, 753, 755, 800, 807, 900, 902, 904, 906, 908, 919, 930, 931, 959, 966, 971**

DAUGHTERS OF THE DUST—(1 hr. 53 min.; 1991) Julie Dash's debut feature follows the women of a Gullah family (descendants of West African slaves) as they migrate from the Sea Islands off the South Carolina/Georgia coast to the North. NR. **1**

★ **THE DOUBLE LIFE OF VÉRONIQUE**—(1 hr. 36 min.; 1991) In French and Polish with English subtitles. Few recent movies have been as superbly elusive as this beautiful new movie by the 50-year-old Polish director Krzysztof Kieslowski; it's so cryptic that even admirers leave the theater shaking their heads, not unhappy but slightly baffled. Set in Kraków and Paris, it traces the lives of two nearly identical young women—Polish Veronika and the French Véronique—both played by the luminous Swiss actress Irène Jacob. Spiritual doubles, they share the same heart condition, passion for music, fierce pleasure in lovemaking, and indescribable sense that they're not alone, that they're linked to an unknown someone out in the world. But Kieslowski's real concerns are more psycho-mystical than social. Veronika-Véronique's story grows from a common response to feelings of aloneness; we believe somebody's out there who feels just as we feel, or we sense another self, a watcher, who's somehow following our every move. Kieslowski takes these feelings very seriously, conjuring an Other World beyond ordinary human experience, and attuning himself to the inscrutable workings of human destiny. What keeps such lofty stuff from floating into the ether is Jacob's radiant humanity. She's a great and beguiling presence, and Kieslowski's camera views her rapturously—even as the rest of his movie is gazing with respect at the world's appalling, exhilarating, ineffable strangeness. Terse as a Western, romantic as an opera, this is a movie about the unsolved mystery of life that isn't afraid to be mysterious. (Powers, 11/18/91) R. **81**

DRIVING ME CRAZY—(1 hr. 30 min.; 1992) In the unspoiled countryside of East Germany, an industrious inventor plots to make his fortune in the West with an environmentally correct car that runs on a fuel made from turnips. PG-13. **156, 908**

★ **EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. If anatomy is destiny, circumcision, in the twentieth century, is predestination. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers, who don't realize he's Jewish and who make him into a kind of mascot. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival—the travails of a Jewish Candide—is amazingly, a true story, based on Solly's memoirs. Holland, the director of *Angry Harvest* and the screenwriter for many of Andrei Wajda's recent productions, has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. The essential humanist meaning—a man can be altered and remolded only so far—comes through without sanctimony or cynicism. A French-German co-production. (7/15/91) R. **14, 630, 813**

FATHER OF THE BRIDE—(1 hr. 41 min.; 1991) A remake of the old Spencer Tracy–Elizabeth Taylor comedy about a dad who won't let go of his daughter, and pretty much a miss. Steve Martin, who is really too young for this sort of thing, appears in the Tracy role as George Banks and practically swallows his tongue when he hears that young Annie (Kimberly Williams), 22, is heading to the altar. His eyes roll back, his lips lock around his teeth, and he seems to swoon in his chair. Charles Shyer, directing for the first time, must have encouraged Martin to be as broad as possible, and we kept wondering what the hippest comic in the movies was doing in material this square. Incest would perhaps be a better solution to George's problems than all this overwrought humiliation. Diane Keaton plays George's wife and is given nothing to do but grin at his discomfort. Martin Short, his hair teased, wrestling with an indecipherable Hungaro-Litho-Slovak accent, is funny for a while as a fussy wedding coordinator, but Short is forced to draw too much on his powers of caraicature. (1/13/92) PG. **10, 21, 36, 44, 44, 66, 89, 152, 155, 200, 206, 214, 215, 219, 220, 302, 306, 308, 312, 314, 322, 400, 406, 501, 504, 506, 512, 517, 523, 524, 530, 601, 606, 608, 610, 611, 613, 621, 625, 634, 635, 636, 700, 703, 706, 714, 718, 722, 755, 760, 802, 805, 816, 819, 902, 904, 913, 917, 938, 950, 960, 964, 965, 969, 971**

THE FISHER KING—(2 hrs. 17 min.; 1991) A great big megalomaniacal mess from Terry Gilliam, who specializes in messes. It's Gilliam's usual antic moods mixed with the new post-eighties mood of dust-in-the-mouth self-abnegation. Jeff Bridges plays Jack Lucas, a nasty talk-show host whose callous remarks inspire a lonely guy to shoot up a restaurant. Jack's career collapses, and three years later, a boozy, self-pitying wreck, he's living with a tigerish, loving video-store owner (Mercedes Ruehl). Drunk one night, Jack is saved from destruction by a weird bum, Parry (Robin Williams), who talks in "medieval" gibberish. Parry's wife, it seems, was blown away in the restaurant, and he has lost his mind. Jack seeks salvation by helping Parry. When Gilliam lets the realistic side of the movie play, Richard LaGravenese's script provides some lovely moments, and the movie is a bumpy but emotionally satisfying ride. But Gilliam loads on the clanking fantasy sequences—the grandiose medieval visions, knights charging on New York's streets, and much else that is foolish and tedious. See it in a spirit of tolerance and wit for the good moments. (9/30/91) R. **38, 42**

★**FOR THE BOYS**—(2 hrs. 28 min.; 1991) Obvious in some ways and, we suppose, ripely sentimental, but it's also remarkably powerful, effective, and funny. Bette Midler and James Caan play a pair of legendary entertainers who dislike each other but who perform for the troops, cracking jokes through many wars. The flashback structure is corny, but within the conventional framework, the movie, written by Marshall Brickman and the team of Neal Jimenez and Lindy Laub (Jimenez and Laub wrote the original story), is often sharp and emotionally vivid, and Mark Rydell directs with the strength that he exhibited only once before—in *The Rose*, which also starred Midler. Caan sings a little, dances a little: As a legendary entertainer, he's no more than a pleasant faker, but he gets the private hollowness of the man very touchingly. It's Midler's movie. (12/2/91). R. **59, 320, 506, 521, 632**

FREEJACK—(1 hr. 50 min.; 1992) A race-car driver (Emilio Estevez) crashes into the year 2009—literally. There he is pursued by a futuristic bounty hunter (Mick Jagger) and shmoozed by a slick salesman (Anthony Hopkins) selling immortality. Directed by Geoff Murphy. R. **7, 18, 24, 33, 62, 67, 85, 150, 155, 157, 158, 160, 204, 208, 213, 216, 220, 222, 300, 304, 313, 315, 317, 318, 406, 503, 507, 510, 514, 517, 520, 522, 530, 532, 606, 608, 610, 618, 621, 625, 634, 706, 714, 722, 724, 803, 815, 818, 900, 901, 905, 912, 918, 919, 933, 934, 950, 962, 965, 969, 972**

FRIED GREEN TOMATOES—(2 hrs. 10 min.; 1991) Kathy Bates, Jessica Tandy, Mary Stuart Masterson, and Mary-Louise Parker star in a story about life in rural Alabama. Directed by Jon Avnet. PG-13. **53, 219, 304, 311, 406, 503, 610, 625, 718, 723, 724**

★**GRAND CANYON**—(2 hrs. 20 min.; 1991) Working with his wife, Meg, who collaborated with him on the screenplay, Lawrence Kasdan has made a film about the collapse of civic life in America—the war of all against all on the streets, the raging social divisions, the hazards and humiliations of city living that are now accepted as routine. It's also about a few people who refuse to accept the mess as routine and who fight against it. The movie has patches of glumness and self-consciousness, and it ends disappointingly, with a a life-affirming surge of emotion that isn't very helpful. But Kasdan is reaching out. Initially, Mack (Kevin Kline), a wealthy liberal lawyer, is saved by a black auto mechanic, Simon (Danny Glover), from four young black men who try to remove him from his Lexus. This introduces a whole series of incidents, major and minor, illustrating themes of danger, chance, and social accommodation. The other major players are Mack's wife, Claire (Mary McDonnell), who adopts an abandoned baby; his best friend, Davis (Steve Martin), a producer of crass, violent action movies who gets a taste of his own medicine on the street; and his secretary, Dee (Mary-Louise Parker), who is having an affair with Mack that is a minor matter for him but emotionally devastating for her. With Alfre Woodard. (1/13/92) R. **7, 19, 48, 80, 152, 160, 200, 206, 213, 219, 302, 304, 311, 315, 406, 503, 505, 509, 514, 517, 523, 526, 533, 601, 606, 608, 610, 612, 616, 625, 705, 706, 708, 709, 723, 724, 755, 759, 801, 816, 820, 902, 904, 912, 916, 919, 934, 937, 953, 961, 965, 967, 970**

THE HAND THAT ROCKS THE CRADLE—(1 hr. 50 min.; 1991) A busy career woman (Annabella Sciorra) hires a nanny (Rebecca De Mornay) to help out around the house. But this seemingly perfect mother's helper wants more than a job: She wants the husband, the kid, the house—and she'll do anything to get them. R. **10, 12, 19, 26, 26, 34, 55, 66, 85, 91, 157, 158, 160, 200, 203, 213, 216, 220, 222, 300, 305, 306, 314, 317, 322, 401, 406, 504, 505, 509, 512, 513, 517, 519, 523, 524, 530, 530, 601, 606, 608, 610, 611, 613, 618, 625, 634, 635, 636, 638, 706, 709, 715, 722, 753, 755, 762, 803, 810, 817, 818, 901, 902, 905, 913, 917, 919, 933, 934, 950, 952, 953, 961, 964, 965, 967**

HEAR MY SONG—(1 hr. 44 min.; 1992) A romantic comedy loosely based on the life of Josef Locke, the Irish tenor who fled England at the height of his career to avoid arrest for tax evasion, and the enterprising impostor who played to sellout audiences around the country while Locke was gone. Directed by Peter Chelsom. With Ned Beatty and Adrian Dunbar. R. **63**

HIGH HEELS—(1 hr. 55 min.; 1991) Madrid bad boy Pedro Almodóvar, spanking his favorite ideas until they turn red with pleasure, is back in form, playing deliriously dirty, funny, and perverse games in this mother-daughter soap opera done in mock-bathetic style. Emotion as performance, impersonation as possession, the theatricality of the real and the authenticity of the theatrical—all of Almódovar's themes are there, in bright designer colors, arrayed for our enjoyment. An immense friendliness and sympathy pours out of Almodóvar's work. Crazy as he is, he wants to make contact with everyone. With Marisa Paredes as a great singer-actress who returns to Madrid and the daughter she abandoned years earlier, and Victoria Abril as the daughter, a creepily competitive yet haplessly loving rival. High and low camp mixed together. (12/16/91) R. **9, 81**

HOOK—(2 hrs. 13 min.; 1991) Steven Spielberg appears to have lost his sense of timing, his feeling for rhythm and pace and involvement. *Hook* has physical movement without physical excitement. Robin Williams is touching as the grown-up Peter, a leveraged-buy-out king who has lost touch with his children. But after Captain Hook (Dustin Hoffman) snatches the children away, and Julia Roberts shows up as a grinning, hotpants Tinkerbell, the movie becomes an embarrassment. Peter enters a Neverland that is a cross between your local Burger King and a particularly congested page of *Where's Waldo?* He discovers he can't fly, and in a remarkably unpleasant sequence, he is indoctrinated in buoyancy by a multicultural group of Lost Boys, a skate-boarding crew who seem to have spent the recent years in the jungle watching *Teenage Mutant Ninja Turtles*. As Hook, Dustin Hoffman chews on his ratty wig and displays his teeth and nose and painted eyebrows with theatrical relish. His professionalism is a relief. And Bob Hoskins, as Smee, Hook's obsequious partner in larceny, does a great double-pump windup in a pirate baseball game. The rest of the movie is corporate whimsy. How can you make a $70-million movie about recovering your innocence? With Maggie Smith. (1/6/92) PG. **18, 33, 53, 67, 85, 150, 152, 155, 158, 160, 200, 204, 214, 217, 219, 220, 222, 300, 304, 307, 313, 315, 316, 319, 406, 500, 505, 507, 512, 514, 517, 523, 528, 530, 600, 606, 608, 610, 611, 612, 616, 621, 625, 632, 635, 705, 706, 708, 709, 714, 723, 724, 755, 759, 800, 809, 817, 818, 821, 900, 902, 905, 919, 920, 922, 933, 934, 937, 950, 961, 965, 972**

THE INNER CIRCLE—(2 hrs. 17 min.; 1991) One summer night in 1939, a humble projectionist is summoned from his wedding bed by the KGB and driven to the Kremlin to show films to a very special audience of one—Stalin. An inside look at the era through the eyes of Stalin's personal movie projectionist from 1935 to 1953. PG-13. **50, 309, 515, 522, 533, 619, 912**

★**JFK**—(3 hrs. 8 min.; 1991) All right, everybody, calm down. It's just a *movie*, remember? And as a movie, some of it is stunning. Oliver Stone, recounting the questionable investigations of Jim Garrison (Kevin Costner), New Orleans district attorney in the sixties, fleshes out Garrison's belief in a vast conspiracy of forces to kill John F. Kennedy; he traces the movements of Lee Harvey Oswald and a variety of other figures. The movie is an amalgam of information, speculation, and fancy, and much of it's factually dubious, but the core of the movie is great. Stone displays the assassination of John F. Kennedy in the cataclysmic home movie of Abraham Zapruder, dissects it, shows the event again in simulated form from the vantage point of different witnesses and possible participants. He gives alternate versions, works out suppositions. After strategically placing these many pieces of visual information within the story of Garrison's investigation, Stone gathers them at the end, so that they now link up and comment on each other. Once again the motorcade rounds the corner of Dealey Plaza, only this time we see a concerted plot involving three teams of shooters. The effect of this reconstructed assassination is emotionally devastating. The rest of the movie is a mixed bag: Monochromatic performance from Costner; good performances from Gary Oldman as Oswald and Tommy Lee Jones as alleged conspirator Clay Shaw; much grandstanding from Stone and his screenwriter Zachary Sklar; brilliant cinematography by Robert Richardson. The movie is a puzzle, an adventure. Don't be afraid of it. (1/6/92) R. **9, 9, 19, 24, 64, 79, 152, 160, 206, 210, 219, 301, 306, 310, 311, 318, 319, 406, 503, 505, 506, 517, 522, 524, 527, 533, 603, 606, 608, 610, 612, 616, 625, 627, 639, 700, 702, 705, 706, 707, 714, 724, 756, 757, 802, 808, 819, 820, 904, 920, 922, 956, 961, 965, 970, 972**

JUICE—(1 hr. 34 min.; 1992) In his directorial debut, Ernest R. Dickerson (acclaimed cinematographer for Spike Lee) introduces four young men from the streets of Harlem in a dangerous coming-of-age film. R. **2, 5, 18, 24, 32, 52, 65, 85, 91, 150, 156, 157, 158, 158, 160, 208, 211, 214, 215, 218, 220, 222, 300, 305, 307, 314, 317, 507, 510, 512, 530, 530, 532, 534, 603, 606, 608, 610, 621, 625, 634, 706, 723, 810, 815, 819, 901, 902, 905, 911, 919, 952, 962, 965**

KAFKA—(1 hr. 28 min.; 1991) A mystery thriller with Jeremy Irons as an insurance clerk whose curiosity about the puzzling disappearance of a colleague leads him on a not-so-merry chase. Directed by Steven Soderbergh. With Theresa Russell and Joel Grey. PG-13. **50**

KUFFS—(1 hr. 40 min.; 1991) After his brother is gunned down in the line of duty, a 21-year-old high-school dropout (Christian Slater) inherits a private police-patrol service and a personal vendetta. PG-13. **5, 19, 22, 31, 38, 59, 68, 89, 152, 158, 160, 210, 211, 218, 220, 300, 305, 314, 319, 503, 510, 522, 530, 532, 601, 606, 608, 610, 619, 621, 625, 634, 709, 716, 805, 818, 900,**

901, 905, 910, 919, 932, 950, 952, 962, 965, 967, 969

THE LAST BOY SCOUT—(1 hr. 47 min.; 1991) Bruce Willis and Damon Wayans play an ex–CIA agent and a former football player who join forces to save the girl in a murder-mystery directed by Joel Silver. R. **18, 33, 33, 60, 85, 150, 152, 157, 158, 160, 210, 211, 213, 217, 218, 219, 222, 300, 303, 307, 310, 314, 316, 319, 406, 503, 514, 517, 523, 530, 606, 608, 625, 706, 723, 724, 753, 762, 818, 905, 906, 908, 911, 912, 919, 933, 953, 961, 965**

LET HIM HAVE IT—(1 hr. 54 min.; 1991) In post–World War II London, Derek Bentley and Chris Craig were convicted of murdering a police officer, though only one pulled the trigger. Peter Medak directs a film based on the true story of the infamous 1952 trial and the media circus that surrounded it. With Chris Eccleston and Paul Reynolds. R. **3, 38, 49**

LIFE IS SWEET—(1 hr. 42 min.; 1991) A devoted mother, her twin daughters, and two very different chefs try to stomach an English suburb. A family's gastronomic history. Directed by Mike Leigh. With Alison Steadman, Jim Broadbent, and Timothy Spall. NR. **14, 813**

LOVE CRIMES—(1 hr. 30 min.; 1992) Lizzie Borden directs an erotic thriller about an ambitious prosecuting attorney (Sean Young) who seeks out an alleged rapist (Patrick Bergin) for some dangerous—and kinky—games. R. **319, 514, 516, 517, 634**

MADAME BOVARY—(2 hrs. 10 min.; 1991) Claude Chabrol's close adaptation of Flaubert's classic novel about a bored housewife and her ill-fated attempts to escape her bourgeois life. With Isabelle Huppert as Emma. PG. **3, 43**

MEETING VENUS—(2 hrs.; 1991) A sophisticated comedy with Glenn Close (with vocals by Dame Kiri Te Kanawa) as the diva of an international opera company staging Wagner's *Tannhäuser* in Paris. Directed by Istvan Szabo. With Niels Arestrup. PG-13. **18, 54**

MY GIRL—(1 hr. 32 min.; 1991) Anna Chlumsky (Vada Sultenfuss) plays a saucy, confused eleven-year-old girl who lives with her mortician father Harry (Dan Aykroyd). Unnerved by the cadavers brought into their home and forever blaming herself for her mother's death, she feels comfortable only with her shy pal Thomas J. (*Home Alone*'s Macaulay Culkin), with whom she shares her first kiss. Zieff finds the sweetness in Culkin and the chipmunk-cheeked Chlumsky, which only makes it all the more shocking when, in the movie's most talked-about twist, Thomas J. is stung to death by bees. Kids will certainly survive this death, but many parents will be driven crazy by the last half-hour's bald attempts to get the audience sobbing. (Bring back the bees.) The movie celebrates life's healing power, and while Vada confronts death, her father is reborn, falling in love with a cheery makeup artist (Jamie Lee Curtis). Both Aykroyd and Curtis turn in warmhearted performances. . (Powers, 12/9/91) PG. **38, 59, 160, 200, 309, 319, 506, 521, 522, 533, 606, 608, 753, 908, 953**

★**MY OWN PRIVATE IDAHO—**(1 hr. 45 min.; 1991) Gus Van Sant's new movie is ambitious and elusive. A loving portrait of two young hustlers in Portland, it's about homelessness as a state of being. Mike (River Phoenix), an aimless young dish, passive, not too bright, is a narcoleptic who falls into a trancelike slumber at moments of stress—often when he has to perform with a client. Mike's narcolepsy is connected to his longing for his mother, who has long disappeared. River Phoenix makes him a dreamy piece of sculpture. Scott (Keanu Reeves) is altogether tougher. A scapegrace adventurer, he is the son of no less a figure than Portland's mayor. The sloe-eyed Keanu Reeves is a graceful and wily actor with a trace of vagrant hauteur about him—he's singularly self-possessed. There are some fancy scenes in which Van Sant turns Scott into Prince Hal in Shakespeare's *Henry IV, Pt. I*, but those who enjoy the rest of the movie will overlook them. (10/7/91) R. **3, 38**

NAKED LUNCH—(1 hr. 55 min.; 1991) David Cronenberg's adaptation of the classic underground novel is closer in style to *Barton Fink* than to William Burroughs. Drawing on events from Burroughs's life (most notably the accidental killing of his wife), this brilliant yet slight movie is less an assault on star-spangled decency than an amusingly hallucinatory fable about the origins of the book whose title it shares. Set in 1953 New York City and the imaginary North African territory of Interzone (which is equal parts Tangier and hell), it focuses on Burroughs's alter-ego, William Lee (Peter Weller), a man "addicted to something that doesn't exist" —writing. He's surrounded by schemers, degenerates, and grotesque talking critters (insect-like typewriters, huge anthropomorphized larvae called Mugwumps). Although the movie's filled with bad sights—icky secretions, needles gouging into arms—*Naked Lunch* isn't really a gross-out movie. It's about the psychic pain that transforms Lee/Burroughs into an artist. Although the supporting cast couldn't be better (does Judy Davis ever put a foot wrong?), the knockout performance is by Weller. Fedora pushed down over the impassive triangle of his face, he captures the torment beneath his character's deadpan manner; Lee is a guy who's come out the other side of Beat, his soul shattered into a thousand needles. Minute by minute, Cronenberg's picture is a small masterpiece—moody, elegant, funny as hell. But the movie's triumph is more stylistic than emotional. Lee's plight doesn't move us; all those talking insects don't have a lot to say. For all its gruesome paranoia, this movie is far tamer than such ineffably creepy Cronenberg fare as *Scanners*, *Videodrome*, and *Dead Ringers*. The most disturbing thing about *Naked Lunch* is that it isn't in the least disturbing. (1/20/92) R. **7, 46, 59, 310, 514, 516, 606, 639, 808, 935, 961**

★**PARIS IS BURNING—**(1 hr. 18 min.; 1991) Jennie Livingstone's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. **10**

★**THE PRINCE OF TIDES—**(2 hrs. 12 min.; 1991) Despite some awful lines and a few scenes that should have been left out in the sun to dry, Barbra Streisand's earnest and strenuous movie, based on the Pat Conroy novel, is mostly brave and moving. Tom Wingo (Nick Nolte), a restless and dissatisfied middle-aged man from South Carolina, at odds with his wife (Blythe Danner) and his mother (Kate Nelligan), fighting his past, comes to New York to tend a sister (Melinda Dillon) who has had a breakdown. There, he encounters psychoanalysis, Jews, dinner parties, homosexuals, and other forces of the big city, all of which work on him, combining to open up his soul. Nick Nolte's performance as Tom is pretty much magnificent—certainly the largest, most extensive work of his extraordinary career. As for Streisand: In all the scenes set in the South among Tom's large family, her direction is fluent and surefooted, and she gets first-rate work out of the other actors. But as the New York psychoanalyst Susan Lowenstein, she is like a piece of waxed fruit with long nails. (12/16/91) R. **9, 9, 19, 25, 41, 62, 67, 67, 83, 152, 155, 200, 204, 206, 214, 217, 219, 300, 302, 304, 306, 308, 310, 315, 318, 406, 502, 503, 505, 513, 517, 519, 520, 523, 524, 526, 527, 533, 533, 600, 606, 608, 610, 612, 616, 619, 621, 625, 627, 632, 703, 706, 708, 709, 723, 724, 755, 764, 801, 808, 809, 820, 900, 902, 904, 913, 920, 922, 933, 936, 937, 956, 961, 963, 965, 967, 970, 972**

PROSPERO'S BOOKS—(2 hrs. 5 min.; 1991) Peter Greenaway's expansive version of Shakespeare's *Tempest* guides us through the books Prospero employs to civilize his barren exile. With John Gielgud. R. **3**

RHAPSODY IN AUGUST—(1 hr. 38 min.; 1991) On holiday in the countryside outside Nagasaki, three generations have their reflections on the effects of war interrupted by the sudden arrival of a foreigner (Richard Gere). Directed by Akira Kurosawa. PG. **81**

★**RUSH—**(2 hrs.; 1991) About two narcs who get in too deep, and though the needles inserted into their veins may cause you to look away, the faces are good. Lili Fini Zanuck, directing her first feature, certainly doesn't set the table with doilies. This is harsh, vivid, painful material—hard-boiled stuff about lonely drug panics, trust, and betrayal—and Zanuck successfully creates and holds moods between Jason Patric and Jennifer Jason Leigh, tense, ambivalent moods lasting through long scenes played out in near silence. Leigh does her flat, strong, bottom-dog-courage readings, and Patric, his voice softened, as if he expected trouble and saw no reason to get excited in advance, continues to be the best young actor in American movies. *Rush* penetrates an obscure milieu—the working-class Texas of bars and squat tract houses—with sympathetic dismay. Featuring a wonderful performance by Max Perlich as a nervous young dealer. (1/13/92) R. **10, 10, 19, 26, 33, 55, 67, 87, 158, 160, 200, 219, 307, 313, 315, 319, 506, 522, 524, 527, 530, 606, 608, 625, 638, 705, 753, 816, 904, 918, 919, 961, 965**

STAR TREK VI: THE UNDISCOVERED COUNTRY—(1 hr. 50 min.; 1991) Reviewed in this issue. PG. **9, 20, 36, 59, 152, 219, 304, 315, 406, 512, 514, 517, 522, 530, 606, 608, 704, 715, 803, 808, 904, 908, 912, 961, 966**

THE STATION—(1 hr. 32 min.; 1991) One stormy night at a provincial train station in Italy, a sleepy stationmaster is awakened by Flavia, a glamorous young heiress fleeing from a quarrelsome boyfriend. While Flavia waits through the night for the next train to Rome, she and the shy stationmaster enter into an unlikely acquaintance. Directed by Sergio Rubini. NR. **11, 534**

STRANGERS IN GOOD COMPANY—(1 hr. 30 min.; 1991) A mismatched group of women find friendship and courage when an ill-fated bus trip strands them in a deserted farmhouse. Directed by Cynthia Scott. PG. **13**

THERE'S NOTHING OUT THERE—(1 hr. 30 min.; 1992) In nascent film director Rolfe Kanefsky's horror-film spoof, a clumsy alien crash-lands near a secluded mountain resort and terrorizes a gaggle of teens on spring break. NR. **6**

35 UP—(2 hr. 7 min.; 1992) Reviewed in this issue. NR. **1**

UNTIL THE END OF THE WORLD—(2 hrs. 37 min.; 1991) This is Wim Wenders's first movie since the marvelous *Wings of Desire*, and it seems designed to wow an even larger audience. Set in 1999, it begins like a Teutonic remake of *It's a Mad, Mad, Mad, Mad World.* William Hurt plays a mysterious criminal who's pursued by a love-struck Parisienne (Solveig Dommartin), her novelist lover (reliable Sam Neil), an Aussie bounty hunter (Ernie Dingo), and a wry German private eye (Wenders stalwart Rudiger Vogler, who casually steals all his scenes). After hopscotching all over the globe, the whole gang winds up in the Australian outback, where the action quickly devolves into a bludgeoning allegory about scientific responsibility and technology invading our dreams. Beneath his sophisticated cinematic style and big intellectual themes, Wenders has always been a sucker for kitsch, and this movie's key idea (mouthed by an old Japanese herbalist) comes straight from a fortune cookie: "The eye does not see the same as the heart." Wenders traveled to fifteen cities on four continents to shoot this "ultimate road movie," and the sheer logistics of the production evidently did him in—the movie feels jet-lagged. There's just no chemistry between the bloodless Hurt and the disastrous Dommartin, Wenders's real life girlfriend, whose performance the director obviously saw with his heart. (1/20/92) R. **3, 45**

YOUNG SOUL REBEL—(1 hr. 43 min.; 1991) A young British filmmaker uncovers the rising black youth subculture that ran alongside the noisy punk movement in 1977 London. Dir. Isaac Julien. NR. **10**

REVIVALS

FURY—(1 hr. 34 min.; 1936) The first film made in America by German Expressionist director Fritz Lang is a furiously exciting attack on mob violence and intolerance. With Spencer Tracy as the man who is almost lynched by mistake and takes his revenge against a small town. The thirties indignation hasn't faded. **8**

NINOTCHKA—(1 hr. 50 min.; 1939) Garbo laughed, and you will, too. As the lady commissar who decides love in Paris is better than anything in Russia, she is enchanting. With Melvyn Douglas, who is a bit too low-key but very nice, and a diamond-hard Ina Claire. Dir. Ernst Lubitsch. **8**

TIE ME UP! TIE ME DOWN!—(1 hr. 45 min.; 1990) In Spanish, Eng. subtitles. The amazing-looking Victoria Abril is a porno actress imprisoned in her Madrid apartment by a magnetic young psychopath (Antonio Banderas). He beats her up and ties her to her bed, but when he goes out and is beaten himself, she caresses his wounds and falls in love with him. Pedro Almodóvar has here produced a rather earnest version of material he has done before with wild flamboyance. Now, done straight, the material seems feeble, the sexual ideas stale and reactionary. Abril and Banderas are both wonderful, but the movie needs more jokes. (5/14/90) **14**

THEATER
LISTINGS

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BROADWAY

Previews and Openings

Wednesday, January 22

CRAZY HE CALLS ME—Polly Draper and Barry Miller are the stars in Abraham Tetenbaum's two-character play, set in 1930s Brooklyn and focusing on the interaction between a female charity worker and an attorney; directed by John Ferraro. Previewing now prior to a 1/27 opening. Prior to the opening, schedule is Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m. From 1/27, the following schedules pertain: Monday–Saturday at 8, Wednesday and Saturday at 2 p.m.; $12–$35; and no Sunday performances. **Walter Kerr Theater,** 219 West 48th Street (239-6200). 2 hrs. **IRLS**

A LITTLE HOTEL ON THE SIDE—Tony Randall, Lynn Redgrave, Rob Lowe, Maryann Plunkett, Paxton Whitehead are the stars of this honeymoon comedy that ponders and dwells on the thought "This is no place to bring a new bride"; written by Georges Feydeau and Maurice Desvalliers (and featuring their usual shenanigans), translated by John Mortimer, and directed by Tom Moore. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $35 to $40. Previewing now prior to a 1/26 opening; closes 3/1. At the **Belasco Theater,** 111 West 44th Street (239-6200). 2 hrs. **IRLS**

THE VISIT—Jane Alexander stars with Harris Yulin in a revival of Friedrich Durrenmatt's play, adapted by Maurice Valency and directed by Edwin Sherin. A woman plots a vicious revenge on the man who wronged her in her youth, when she visits him in later years. With Jarlath Conroy, Gordon Joseph Weiss, John Jason, Ellen Lancaster, Paul Kandel, Richard Levine, Timothy Britten Parker, Garry D. Williams, Doug Stender, Kelly Walters, Tom Tammi. Tuesday through Saturday at 8; Wednesday, Saturday, and Sunday at 2; $25–$35. Previewing now prior to a 1/23 opening; runs through 2/23. At the **Roundabout Criterion Center**, Stage Right, 1530 Broadway, at West 45th Street (869-8400). 2 hrs. 15 mins. **IRLS**

Friday, January 24

THE MOST HAPPY FELLA—A revival of Frank Loesser's musical comedy, based on Sidney Howard's play *They Knew What They Wanted,* for which Loesser wrote the book and lyrics and composed the score; directed by Gerald Gutierrez. Spiro Malas is the middle-aged vineyard owner, Sophie Hayden is the mail-order bride, Charles Pistone is the handsome ranch foreman, and there is a further cast of 26. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $55; previews start 1/24 prior to a 2/13 opening. At the **Booth Theater,** 222 West 45th Street (239-6200). **IRLS**

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; the direction is by Trevor Nunn; the music is by Andrew Lloyd Webber; and the choreography is by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and showstopping lighting, and with Trevor Nunn's canny and effervescent direction, almost too much dazzlement. Opened: 10/7/82. Wednesday at 2, $32–$50. Saturday at 2, Sunday at 3, Monday–Saturday (except Thursdays, which are dark) at 8, $32.50–$60. **Winter Garden,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a new comedy revue is presented, a tribute to the area that spawned America's funniest people, featuring stand-up comics Marilyn Michaels, Dick Capri, Freddie Roman, and Mal Z. Lawrence; directed by Larry Arrick. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $30–$45. Opened: 12/5/91. At **Lunt-Fontanne,** 205 West 46th Street (307-4100). 1 hr. 50 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1991 Sir Laurence Olivier Award–winning play, set in Donegal in 1936, focuses on 5 unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. The faultless Abbey Theater cast consists of Bríd Brennan, Bríd Ní Neachtain, Catherine Byrne, Donal Donnelly, Robert Gwilym, Rosaleen Linehan, Gerard McSorley, and Dearbhla Molloy (who all return home 3/5, when an American cast will take their place). Opened: 10/24/91. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $42.50. At the **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the best-selling Vicki Baum novel of the same name, it takes place in an international Berlin hotel (of the same name) in the late 1920s, and is directed and choreographed by Tommy Tune. Featured in the cast are Cyd Charisse, who has recently taken over the Zina Bethune role, John Schneider, Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, and Yvonne Marceau. Monday–Saturday at 8, Saturday at 2; Wednesday at 2; $40–$60. Opened: 11/12/89. **Martin Beck Theater,** 302 West 45th Street (239-6200). 2 hrs. ● ● **IRLS**

LOST IN YONKERS—Rosemary Harris, Alan Rosenberg, and Jane Kaczmarek star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the Pulitzer Prize), set in 1942. Production is staged consummately by Gene Saks. It focuses on a German-Jewish termagant grandmother who rules her home with an iron fist and has made all four of her own children misfits, weaklings, and one even a mobster. Her two grandchildren are left in her care while their father goes to work in the South. Featured in the cast are David Chandler, Jamie Marsh, Benny Grant, and Lauren Klein. Opened: 2/21/91. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $27.50 to $45. At the **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, with music by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. In the cast are Mark McKerracher, Richard Kinsey, Susan Dawn Carson (Fantine), Debbie Gibson (who will play Eponine through 3/29), Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, and Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Tuesday–Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $30–$60. $16 tickets are available at the box office, Monday–Thursday, for students and seniors with valid I.D.s; 2 to a person. **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Lea Salonga, Francis Ruivivar, and Hinton Battle star in the musical romance; directed by Nicholas Hytner; score composed by Claude-Michel Schonberg; lyrics are by Alain Boublil and Richard Maltby Jr. It's about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Also in the cast are Sean McDermott, Liz Callaway, Barry Bernal. (Kam Cheng plays the Lea Salonga role Wednesday at 2 and Saturday at 8.) Monday–Saturday at 8, Wednesday and Saturday at 2; $30 to $100. Opened: 4/11/91. At the **Broadway Theater,** Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. **IRLS**

PARK YOUR CAR IN HARVARD YARD—Riding with Jason Robards and Judith Ivey makes for a relaxing outing as they star in a 2-character play by Israel Horovitz (who is the sort of writer an endangered theater could use more of), focusing on the relationship between an irascible retired high-school teacher and his feisty live-in housekeeper (and ex-student); directed by Zoe Caldwell. Opened: 11/7/91. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $27.50 to $42.50. At the **Music Box Theater,** 239 West 45th Street (239-6200). 1 hr. 45 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on the Gaston Leroux novel; lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience alike. Featured in the cast are Karen Culliver (the Creature's love and protégée), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8 p.m., Saturday at 2 p.m., Wednesday at 2 p.m.; $35 to $60. Opened: 1/6/88. At the **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. ● ● **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about an orphan (Daisy Eagan) who goes to live with her unhappy uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). Book and lyrics by Marsha Norman; music by Lucy Simon; directed by Susan H. Schulman; choreography by Michael Lichtefeld. Featured in the cast are Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday–Saturday at 8; Sunday at 3; $35–$60; Wednesday at 2, $30–$52.50; Saturday at 2, $30–$55. Opened: 4/25/91. **Saint James Theater,** 246 West 44th Street (239-6200). 2 hrs. 30 min. **IRLS**

TWO SHAKESPEAREAN ACTORS—Richard Nelson's play about England's leading actor William Macready (Brian Bedford) and America's matinee idol Edwin Forrest (Victor Garber), whose different interpretations of *Macbeth* caused theatergoers to riot on Astor Place in New York in 1849; directed by Jack O'Brien. Others featured in the cast of 28 are Frances Conroy, Zeljko Ivanek, Eric Stoltz, Tom Aldridge, Laura Innes, Hope Davis, Alan Brasington, Le Clanche du Rand, Bill Moor, James Murtagh, and Judy Kuhn. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $25 to $37.50; runs through 2/9. At the **Cort Theater**, 138 West 48th Street (239-6200). 2 hrs. 45 mins. **IRLS**

THE WILL ROGERS FOLLIES—The 1991 winner of six highly deserved Tony awards, including Best Musical, Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this musical replete with brand-new pretty Ziegfeld Girls, excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman, and the lyrics are by the Betty Comden and Adolph Green team. In the highly satisfying cast are Cady Huffman (as "Ziegfeld's favorite"), Dee Hoty, Dick Latessa, the Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena Jr. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $25 to $60. Opened: 5/1/91. At the **Palace Theater**, Broadway at 47th Street (307-4100). 2 hrs. 40 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THE WORLD GOES 'ROUND—*The Kander and Ebb Musical*. Entertainment celebrating 26 years of works by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis; choreographed by Susan Stroman. Featured in the cast are Marcus Lovett, Marin Mazzie, Terry Burrell, Joel Blum, and Karen Ziemba. Monday through Saturday at 8 p.m.; Sunday at 3 p.m.; Saturday and Wednesday at 2 p.m.; $37.50. **Westside Theater**, 407 West 43rd Street (307-4100).

AS YOU LIKE IT—Shakespeare's play, directed by Anthony Cornish, tells of the younger son (Arnie Burton) of a noble family, and his love (Joanne Camp), who are banished from a tyrant's court and flee into the forest. Featured in the cast are Craig Bockhorn, Donnah Welby, Robin Leslie Brown, Hank Wagner, Arnie Burton, Laura Rathgeb, Dan Daily, Frank Lowe, Alex Leydenfrost, David Gottlieb, Stuart Lerch, and Wynn Harmon. Tuesday through Friday at 8 p.m., Saturday at 5 p.m. and 9 p.m., Sunday at 2 p.m.; $14 to $16; through 1/25. At the **Pearl Theater**, 125 West 22nd Street (645-7708).

THE BALTIMORE WALTZ—Paula Vogel's tale of a brother (Richard Thompson) and sister (Cherry Jones) on a fantastic trip through Europe, where they meet a mysterious stranger (Joe Mantella); directed by Anne Bogart. Tuesday through Saturday at 7:30 p.m., Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $26–$32; 1/29 through 3/8. At the **Circle Repertory Theater**, 99 Seventh Avenue South (924-7100).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another, "the perfect boyfriend" (a young Jewish doctor played by Tom Hewitt), then faces the inevitable when the family meets the out-of-work actor she's hired to play her fictitious suitor; directed by Dennis Zacek. Featured in the cast are Larry Fleischman, Roslyn Alexander, and Bernie Landis. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $25 to $32.50. At the **Lamb's Theater**, 130 West 44th Street (997-1780).

BELLA, BELLE OF BYELORUSSIA—Jeffrey Essman's play, directed by Christopher Ashley, with music and lyrics by Michael John LaChiusa, about life in what was the Soviet Union in 1989, revolving around an idealistic young woman (Claire Beckman) employed in a Minsk tractor factory. Featured in the cast are Paul Stolarsky, Ann Mantell, Willis Sparks, Becca Lish, Jefferson Mays, and Harriet Harris. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m.; $24 to $26. Through 2/2. At the **WPA Theater**, 519 West 23rd Street (206-0523).

THE BELLS—A one-man show that is a bit of late-night madness, adapted by Leopold Lewis from M. M. Erckmann and Chatrian's *The Polish Jew*, starring Everett Quinton; and directed by Eureka. Friday at 11 p.m.; Saturday at 10 p.m.; $15. At the **Charles Ludlam Theater**, 1 Sheridan Square (691-2271).

BIG NOISE OF '92—*(Diversions From the New Depression)* Neilan Tyree and John Waters alum Mink Stole, with Kit McClure and her All-Girl Orchestra, in an antidote to the dismal news of today, featuring seldom-heard songs by Noel Coward, Cole Porter, Gus Kahn, Johnny Mercer, et al. Wednesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $25 to $30. At the **Cherry Lane Theater**, 38 Commerce Street (989-2020).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the 3 mad men looking like men from Mars, with their musical group, making an enjoyable mess of this merry performance art, with a very special kind of nonsense; directed by Marlene Swartz. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7 p.m.; $29.50 to $37.50. At the **Astor Place Theater**, 434 Lafayette Street (254-4370).

BLUEBEARD—Charles Ludlam's tale of a swinish gourmet, a vermin infesting his environs and shutting his ears to any remonstrance; starring and directed by Everett Quinton. Featured in the cast are Kevin Scullin, Eureka, H. M. Koutoukas, Lisa Herbold, Bill Graber, Jim Lamb, and Steven Pell. Tuesday through Friday at 8 p.m., Saturday and Sunday at 7 p.m.; $25; through 2/2. At the **Charles Ludlam Theater**, One Sheridan Square (691-2271).

BOESMAN AND LENA—Keith David, Lynne Thigpen, and Tsepo Mokone are the stars in a revival of Athol Fugard's play about three South Africans trapped in a struggle for freedom from indignity and servitude; directed by the playwright. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 2:30 p.m.; $35; through 3/22. A Manhattan Theater Club production at the **City Center Stage 1**, 131 West 55th Street (645-0905).

BORN IN THE R.S.A.—Barney Simon's play, directed by Michael LaPolla, and featuring a multiracial cast that includes Danna Call, William-Kevin Young, Christopher Cass, Carolyn Popp, Joanna Going, and Toni Ann Johnson. It's a tale about life, both black and white, amid the conflicting demands of loyalty in contemporary South Africa. Tuesday through Saturday at 8 p.m.; Sunday (2/2 and 9) at 7 p.m.; Sunday (2/9 and 16 at 3 p.m.); $10. A Carousel Theater Company production at the **Judith Anderson Theater**, 422 West 42nd Street (741-5542).

BORN TO RUMBA!—A musical by Michael Alasa about sex, sin, sacrifice, and self-deception set in a pre-Castro Havana nightclub. Featured in the cast are Rebecca Smouse, Lizette Amado, Al Roffe, E. L. Babalu, Al Rodriguez, Quinn Lemley, and Catherine Lippencott. Thursday through Saturday at 8 p.m.; $15; through 3/1. At the **DUO Theater**, 62 East Fourth Street (598-4320).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia "godfathers" want to invest in a Broadway show; directed by John Tillinger. There is laughter aplenty, and funny lines pop up all over. The fireworks begin when the two worlds of the mob and the theater collide. Featured in the cast are Nick Wyman, Larry Storch, Karen Valentine, and Ronald Maccone. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 3 p.m.; $35–$37.50. At the **Promenade Theater**, Broadway at 76th Street (580-1313).

CHESS—A pop-rock musical, with revisions of book and lyrics for this production by Tim Rice, and reset in the late sixties, telling of an international chess team and their friends and backers: J. Mark McVey, Kathleen Rowe McAllen, Jan Horvath, Patrick Jude, Ray Walter, and Bob Frisch. The composers are Benny Anderson and Bjorn Ulvaeus; the director is David Taylor. Wednesday through Sunday at 8 p.m. (except for Fridays which are at 8:30 p.m.); Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $17 to $25; from 1/29. At the **Master Theater**, 310 Riverside Drive, at 103rd Street (663-8893).

CINDERELLA—A musical adaptation, by Norman Robbins, of the internationally famed fairy tale, in English pantomime tradition, starring Melanie Wingart in the title role; music and lyrics are by Dan Levy and Amy Powers; directed by Laura Fine. Wednesday through Saturday at 7 p.m., Wednesday and Saturday at 2 p.m., and Sunday at 3 p.m.; $20 to $24; due to popular demand, the adaptation has been extended again,

SOLUTIONS TO LAST WEEK'S PUZZLES

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this time through 3/8. A Riverside Shakespeare Company production at the **Playhouse 91**, 316 East 91st Street (831-2000).

A COMEDY OF ERRORS—Michael Rogers and Ramon Ramos are one set of twin brothers and Peter Schmitz and Jeffrey Guyton are the other set in the William Shakespeare comedy, directed by William Gaskill. Featured In the cast are Al Carmines, Richard Spore, Donavan Deitz, Elizabeth Rouse, Wally Dunn, Scott Rabinowitz, Karen Foster, Linda Maurel, and Polly Humphreys. Tuesday and Thursday at 7:30 p.m., Friday and Saturday at 8 p.m, through 3/14 (2/19 at 7:30 p.m.; 2/22 at 2 p.m.); all seats are $26. Theater for a New Audience at **St. Clements Church**, 423 West 46th Street (279-4200).

CREDITORS—Caroline Lagerfelt, Zach Grenier, and Nestor Serrano are the stars of August Strindberg's pre-Freudian look at a love triangle torn apart by psychological manipulation, set in a single day at a hotel on the west coast of Sweden; directed by Carey Perloff. Monday through Saturday at 8 p.m.; Saturday at 3 p.m., Sunday at 3 p.m. and 7 p.m.; $22 to $27; from 1/27. At the **CSC Repertory Theater,** 136 East 13th Street (677-4210).

DOWN THE FLATS—Tony Kavanagh's play, set in the slums of Dublin, tells the story of a youth who must decide between 2 worlds, the familiar one of "the flats" or a foreign one of exile and escape. Wednesday through Saturday at 8 p.m., Sunday at 2 p.m.; $20 to $27.50. At the **Irish Arts Center Theater**, 553 West 51st Street (757-3318).

AN ENEMY OF THE PEOPLE—Henrik Ibsen's portrayal of a man's passionate attempt to save his community from ecological disaster; directed by Lucy Keyes. Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; through 2/23; $12. At the **Westbury Repertory Theater**, 252 West 81st Street (874-7290).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 32nd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring *their* children to enjoy it. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FINKEL'S FOLLIES—A musical vaudeville, conceived by and starring Fyvush Finkel. Featured in the cast are Mary Ellen Ashley, Kim Cea, and Avi Hoffman. Elliot Finkel is the composer and Phillip Namanworth created the lyrics; adapted for the stage and directed by Robert H. Livingston. Wednesday through Saturday at 8, Wednesday and Saturday at 2; Sunday at 2 and 5; $25 to $32.50. (*Postponed from now until 1/30 when the show moves to the* **Westside Theater**, *407 West 43rd Street (307-4100).*

FOREVER PLAID—A musical comedy, "a many-splendored thing," written and directed by Stuart Ross, tells about a semi-professional harmony-group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on Earth to do the show they never got to do in life. Featured in the cast are Paul Binotto, Greg Jbara, Drew Geraci, and Steve Gunderson. Tuesday through Friday at 8 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m.and 7:30; Wednesday at 2:30 p.m.; $30 to $35. Opened: 5/20/90. At **Steve McGraw's Place**, 158 West 72nd Street (595-7400). ●

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's perhaps autobiographical play about a young woman who blazes her way from rebellious prostitute to Ph.D.; directed by Jonathan Wilson. Featured in the cast are three able actresses—Jacqueline Williams, Sybil Walker, and Cheryl Lynn Bruce. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2 p.m.; Sunday at 6 p.m.; $29 to $33. At the **Circle in the Square Downtown Theater**, 159 Bleecker Street (254-6330).

GALILEO—Harris Berlinsky has the title role in a revival of Bertolt Brecht's play (presented in an early English version by Charles Laughton), directed by Eve Adamson and telling of the scientist's quest for truth, his running afoul of church authority, and his eventual recantation. Featured in the ensemble cast are Jeanne Demers, Mark Waterman, Ian Duckett, Angela Vitale, Robert Ierardi, Joseph Menino, Tony Stone, William Charles Mitchell, Elise Stone, Grant Neale, Craig Smith, and Kate Sherry. Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; $16; 1/24, 25, 26, 30; 2/1, 2, 13, 14 (additional dates in February and March—phone theater for specifics); through 3/20. A Jean Cocteau Repertory production (featuring Hanns Eisler's original music). At the **Bouwerie Lane Theater**, 330 Bowery (677-0060).

GRANDCHILD OF KINGS—*(The O'Casey Project)*: Part One of two, adapted and directed by Harold Prince, with traditional Irish music, based on the first two copies of the six-volume Sean O'Casey autobiographies, and featuring 22 native Irish actors (most playing a variety of roles) and 3 musicians (the Morningstar group). From 1/31; Tuesday through Friday at 8 p.m.; Saturday at 2 p.m. and 8 p.m.; Sunday at 3 p.m. and 7 p.m.; $30 to $35. An Irish Repertory Theater production at the **Theater for the New City**, 155 First Avenue (255-0270).

THE HOME SHOW PIECES—David Greenspan's cycle of short plays—*Doing the Beast, Too Much in the Sun, Portrait of the Artist*, and *The Big Tent*—chronicles a 7-year period in the history of their principal character, exploring absence, loneliness, heartbreak, and fantasy. The cast features Mr. Greenspan (who is also the director), Ron Bagden, and Tracy Ellis. Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; $25. A New York Shakespeare Festival production at the **Public/Martinson Hall**, 425 Lafayette Street (598-7150).

INVENTION FOR FATHERS AND SONS—Len Stanger and William Verderber star in Alan Brody's play about a 48-year-old man who has the opportunity to interact with his 48-year-old deceased father; directed by Jay Raphael. With Glynis Bell, Ben Hammer, Elaine Grollman, Monica Bell, and Gordon McDonald. Tuesday through Saturday at 8 p.m., Sunday at 2 p.m. and 7 p.m.; $25; through 2/2. At the **American Jewish Theater,** 307 West 26th Street (633-9797).

IRON LUNG—John Jesurun's play, directed by the playwright, is set in a basement hotel room in San Juan, where a creatively parched singer-songwriter has hired 2 teenagers to write songs for his new album. Featured in the cast are Larry Tighe, Michael Tighe, Sanghi Wagner, Oscar de la Fé Colon, and Rebecca Moore. Thursday through Sunday at 7:30 p.m.; $12 to $15; through 1/26. **La MaMa Annex Theater,** 74A East Fourth Street (475-7710).

I WON'T DANCE: STEVE ROSS SINGS FRED ASTAIRE—An all-singing, all-playing, nondancing tribute to the Astaire repertoire, with arrangements by Wally Harper and text by Michael Sommers and Steve Ross. Tuesday through Friday at 8 p.m., Saturday at 2 p.m. and 8 p.m., Sunday at 3 p.m. and 7 p.m.; $29.50; extended through 3/1. In the **Theater at St. Peter's,** 619 Lexington Avenue (688-7253).

JOB: A CIRCUS—Elizabeth Swados's latest play is based on the story in the Old Testament, and is set here under the Big Top, with a modern-day Job haunted by images from his past; translated by Ness Rappaport. A group of professional actor performers and clowns make up the cast: Mary Dino, Michael Sottile, J. Tori Evans, Stephen Ringold, Jeff Hess, Paul O'Keefe, Ann Marie Milazzo, Daniel Neiden, and Alan Mintz. Wednesday through Saturday at 8 p.m., Sunday at 3 p.m.; $15; through 2/2. An Under One Roof production at the **One Dream Theater,** 232 West Broadway (219-1166).

JOHN CHEEVER TRIPLE BILL—A presentation of *O City of Broken Dreams, The Five-Forty-Eight*, and *Christmas Is a Sad Season for the Poor*, which are three of the late author's essays and tales describing a New York City that he knew well in the post–World War II period. 1/22, 23, 24, 25 at 8 p.m., and 1/26 at 3 p.m. A Courthouse Repertory Company production on the second floor of the **William Redfield Theater,** 354 West 45th Street (841-0394).

JULIE HALSTON'S LIFETIME OF COMEDY—Written by and starring Julie, play covers her checkered life from early days (as star opposite Charles Busch) to two (!) mutilated bodies in *The Silence of the Lambs;* directed by Kenneth Elliott. Wednesday through Friday at 8:30 p.m.; Saturday at 8:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7 p.m.; $20; previewing now prior to a 2/2 opening. At the **Actors Playhouse**, 100 Seventh Avenue South (691-6226).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells about the experiences of 2 married couples sharing a Fire Island beach house over a long not-so-peaceful July 4 weekend; directed by John Tillinger. Featured in the exuberant cast are Roxanne Hart, Anthony Heald, Jonathan Hadary, and Hillary Bailey-Smith. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2:30 p.m.; Sunday at 2:30 p.m. and 7 p.m.; $35. A Manhattan Theater Company production at the **Lucille Lortel Theater,** 121 Christopher Street (239-6200).

MAD FOREST—Caryl Churchill's drama explores the stories of two families, portraying their experience in Romania, a police state; directed by Mark Wing-Davey. Featured in the cast are Rob Campbell, Jake Weber, Randy Danson, Joseph Siravo, Garret Dillahunt, Mary Schultz, Tim Nelson, Lanny Flaherty, Christopher McCann, Calista Flockhart, and Mary Mara. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; extended through 2/2; $22. A New York Theater Workshop production at **Perry Street Theater,** 31 Perry Street (302-6989).

MARVIN'S ROOM—Scott McPherson's drama about two unmarried sisters and their odd family, reunited after a long estrangement when one becomes ill; directed by David Petrarca. Featured in the cast are Shona Tucker, Laura Esterman, Tom Aulino, Lisa Emery, Alice Drummond, Karl Mascher, and Tim Monsion. Tuesday through Friday at 8 p.m., Saturday at 3 p.m. and 8 p.m., Sunday at 3 p.m. and 7 p.m.; $25; run extended through 2/23. Main Stage at **Playwrights Horizons,** 416 West 42nd Street (279-4200).

NUNSENSE—Dan Goggin's entertaining musical adventure comedy drama, now in its 7th year, of 5 sensible and motivated nuns who mount a talent show to raise money for what they personally and proudly consider to be a good and noble cause. Tuesday through Thursday at 8 p.m., $30; Friday and Saturday at 8 p.m., $35; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $32.50. Opened 12/12/85. At the **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ● ●

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here 5 judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Tuesday through Friday at 8:30 p.m., Saturday at 7:30 p.m. and 10:30 p.m., Sunday at 3:30 p.m. and 7:30 p.m.; $32.50 to $35; dinner available. At the **Blue Angel,** 323 West 44th Street (262-3333).

PERFECT CRIME—Warren Manzi's long-running thriller; about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Featured in the present cast are Catherine Russell, James Farrell, J. Nelson, and William Verderber; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, and Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m., Wednesday and Saturday at 2 p.m.; $30. At the **Theater Four**, 424 West 55th Street (695-3401). ● ●

REPERTORIO ESPANOL—*Innocent Eréndina and Her Heartless Grandmother*, adapted from Gabriel García Márquez's novella, is made available to English-speaking audiences via simulcast. It's the story of the enslavement and forced prostitution of a 14-year-old girl. Featured in the cast are Ofella González, Josie Chávez, and Bersaida Vega. Previewing now prior to a 2/4 opening; plays through 2/26. Dates and times are very complicated, so phone ahead; $10 to $20. **Gramercy Arts Theater**, 138 East 27th Street (889-2850).

RETURN TO THE FORBIDDEN PLANET—Bob Carlton's play, dubbed "Shakespeare's Forgotten Rock 'n' Roll Masterpiece," is loosely based on the Bard's island comedy, *The Tempest*. Featured in the cast are Gabriel Barre, Michael Rotondi, Allison Briner, David LaDuca, Julee Cruise, James Wiggins Jr., Mary Ehlinger, Louis Tucci, Erin Hill, Chuck Tempo, Robert McCormick, and Steve Steiner—all musicians who are capable of playing at least (preferably more) 5 instruments. Tuesday through Friday at 8 p.m.; Saturday at 6 p.m. and 10 p.m., Sunday at 2 p.m. and 6 p.m.; $31 to $38. At the **Variety Arts Theater,** Third Avenue and 14th Street (239-6200).

SIGHT UNSEEN—Donald Margulies's play tells the story of an American painter who becomes the art scene's newest visionary and follows his search for the muse who was his early inspiration; directed by Michael Bloom. Featured in the cast are Dennis Boutsikaris, Laura Linney, Jon De Vries, and Deborah Hedwall. Tuesday through Sunday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; $25; through 2/9. A Manhattan

Theater Club production on Stage 2 at the **City Center Theater**, 131 West 55th Street (581-7907).

SONG OF SINGAPORE—A bubbly, brimming musical (and a great deal of fun), by Eric Frandsen, Michael Garin, Robert Hipkens, and Paula Lockheart, trying to answer "What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance"? Directed by A. J. Antoon with an eye for zany detail. Featured in the cast are Cathy Foy, Jacquey Maltby, Erik Frandsen, Earl May, Michael Garin, Robert Hipkens, John Gordon, Oliver Jackson Jr., Francis Kane, and Allan Katz. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10:15 p.m., Sunday at 3 p.m. and 7 p.m.; $25 to $40. At the **Song of Singapore Theater,** 17 Irving Place (228-0844).

THE SUBSTANCE OF FIRE—Ron Rifkin stars in Jon Robin Baitz's play focusing on the struggle between an "old world" father and his American children for control of their troubled, family-owned publishing house; directed by Daniel Sullivan. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m. and 7:30 p.m.; 1/31 through 4/26; $37.50 for all seats at all performances. At the **Mitzi E. Newhouse Theater**, Lincoln Center, 150 West 65th Street (239-6200).

TYPING POOL—Written and directed by Darsell B. Brittingham, action of the play takes place in the office of a prestigious Philadelphia African-American advertising firm, where a secretary has become involved with her married boss. Featured in the cast are Cherella C. Cox, Richard Whiten, Gil Deeble, Zuhairah McGill, Tom I. Harrell, Robin McClamb, Shiek Mahmud-Bey, Renee Joshua-Porter, and Carolyn Kinebrew. Thursday through Saturday at 8 p.m. and Saturday and Sunday matinees at 3 p.m.; $15; 1/24 through 2/15. At the **Sargent Theater,** 314 West 54th Street (967-7711, Ext. 4523).

WILLIE & ESTHER—James Graham Bronson's play, starring Hugh Dane and Bern Nadette Stanis, and directed by Diann McCannon, is about the pairing of two people and dwells on the battle between man's desire for good and for goods. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m.and 7 p.m.; $20 to $25. At the **47th Street Theater**, 304 West 47th Street (718-596-2288).

OFF OFF BROADWAY

AGENCY—Christie Dowda and Andy Ellis's play profiles the roller-coaster ride of two turbulent days in the life of an advertising agency; directed by Craig Tapscott. With Marinell Madden, D. L. Schroder, Lyle Coffield, Martin Evrall, Mark Rogers, Paul Tomayko, Megan Hickey, Linda Taylor, Jim Williams, Holly Grief, Bernard Jaffe, and Allen Bernard. Through 1/26; Wednesday, Thursday, and Saturday at 8 p.m.; Friday at 7 p.m. and 10 p.m.; Sunday at 3 p.m.; $10. A Lightning Strikes and Manitou Theater production at **Synchronicity**, 55 Mercer Street (586-1001).

ANTIGONE—This version presents the tragic spectacle of a circus where the clowns are in charge. Wednesday through Saturday at 8 p.m., Saturday at 2 p.m.; 1/22 through 2/21; contribution. Irondale Ensemble at **House of Candles,** 99 Stanton Street (633-1292).

APPOINTMENT WITH A HIGHWIRE LADY—Russell Davis's tale of redemption through fate, dreams, and love, is directed by Michael Mantell and features Victor Slezak, Suzanne Shepard, and Jayne Atkinson. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; 1/30 through 2/16; $10. At the **Alice's Fourth Floor Theater**, 432 West 42nd Street (967-0400).

COCKTAILS ON THE MOON—David Steinhart's comedy involves three women escaping from prison in order to seek revenge on the judge who sentenced them. Ghastly situations arise as they exact their revenge and escape to a Caribbean island; directed by Laura Jean Schwartau. Featured in the cast are Gloria Vernick, Christopher Carson, Michael Oberlander, Phyllis Lindy, Michael Gargani, Sherrie Morgan, and Ingrid MacCartney. Thursday through Sunday at 8 p.m.; $10; through 1/26. At the **Sanford Meisner Theater**, 164 Eleventh Avenue (206-1764).

DOUBLE BILL—The first playlet of the double feature is Richard Greenberg's *The Author's Voice*, directed by Michael Bolus, which examines the nature of introspection and inspiration. The second is Theron Albis's *Selling Arkansas*, directed by J. Greg De Felice, which dwells, as both of these do, on American business, greed, and the ultimate sale. 1/21 through 25 at 8 p.m.; $10. A Meanstreet production at the **Kampo Cultural Center**, 31 Bond Street (969-8559).

THE DREAMER EXAMINES HIS PILLOW—John Patrick Shanley's play asks, "What's the point of it all?" Through a trio of father, daughter, and boyfriend, we see internal conflicts come to light with comic reflections; directed by David Ganon. Featured in the cast are Ross Azzarella, Tom Cappadona, and Laura D'Arista. Thursday through Saturday at 8 p.m., Sunday at 4 p.m. and 7 p.m.; $10; through 1/26. A Critical Mass Ensemble production at the **Duality Playhouse**, 119 West 23rd Street (982-8309).

FELIX MITTERER DOUBLE BILL—These contemporary Austrian playwright's plays *Harvesting the Autobahn* followed by *Shunted into a Siding* are directed by Robert Schmidt and set in the visiting rooms of a psychiatric hospital and an old folks' home respectively. Thursday through Saturday at 8 p.m. and Sunday at 3 p.m.; $10; through 3/8. At the **Elysium Theater,** 204 East 6th Street (713-5478).

FIXING THE CAT—Bennett I. Windheim's play examines not so much the war between the sexes, but the truth between them; directed by Richard Manichello. Featured in the cast are Sean Bowen, Russell Rothberg, Michael Domino, Kris Montgomery, Kevin Fletcher, Shawn McNesby, Dorothy Ann Frank, Jennifer Lynch, Sally Harrison, and David Lazzo. Wednesday through Saturday at 8; 1/22 through 2/15; $10. At **Theater North Space**, 336 Canal Street (226-2820).

THE FLOOD—Rosalyn Drexler's play depicts a household in the path of disaster: a husband and wife are suddenly saddled with a teenage girl. With Black Eyed Susan, Tom Gayler, and Sheridan Roberts. Thursday through Sunday at 8 p.m.; $7; through 2/2. **Theater for the New City,** 155 First Avenue (254-1109).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen-food king. Evening includes dinner. Wednesday–Sunday at 8; $65. A Participatory production at **Il Sole**, 40 West 56th Street (696-8585).

HIT AND RUN—Patty Chambers's play about the sometimes dangerous journey through the cycles of street life; with a cast of 11; directed by Elise Thoron. Tuesday through Thursday at 8 p.m.; Friday and Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m; $10; 1/28 through 2/2. A Catstone production at the **SoHo Repertory Theater**, 46 Walker Street (724-7939).

HITTING TOWN—Stephen Poliakoff's play about a defeated, shell-shocked student who returns to his hometown on the heels of the terrorist bombings that have plagued his campus. Tuesday through Sunday at 8 p.m.; through 1/25. A Screenstage production at **Choices Theater,** 64 East Fourth Street (979-7362).

HOT LITTLE ISLAND—John Wall's play shows how fireworks erupt when a pair of ex-lovers meet at a gay resort, each with a new mate in tow; directed by the playwright. Saturday at 6 p.m. and 9 p.m., Sunday at 3:30 p.m. and 7 p.m.; $15; through 2/23. At the **Wings Theater,** in the Archive, on the lower level, 154 Christopher Street (627-2961).

LEONIE IS EARLY, OR THE HAPPY SICKNESS— Georges Feydeau's farce, with the usual mix-ups, delicate confusion, and topsy-turvy laughs; directed by Fred Fondren. Featured in the cast are Walter Walker, Stephen Broker, Nancy Rodowicz, Sarah Fuerstein, Margaret Mackey, and Tanya Little. Wednesday through Saturday at 8 p.m.; $10; through 2/1. At the **Prometheus Theater,** 239 East 5th Street (477-8689).

LINE—Israel Horovitz's play about 5 people who want to be first in line, directed by Doug Lieth. Wednesday and Sunday at 9:30; $10. In repertory with Sonia Pilcer's *I-Land*, monologues in and about the Big Apple; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater,** 50 West 13th Street (675-6677). ● ●

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, centers on the effects that winning the lottery has on 12 characters in an interracial cast surrounding a black family who learn that lots of cash doesn't necessarily solve all, or even most, of one's problems. Featured in the cast are Steve Baumer, C. C. Toni, John L. Bennett, Billy Ray Tyrons, Karl Calhoun, Otis Young Smith, Elise Chance, Bryan Roquemore, Bridget Kelso, Frederick Kiah, and Cyndi Galloway-O'Connor. Wednesday through Friday at 8 p.m., Saturday at 3 p.m. and 8 p.m., Sunday at 4 p.m.; $8 to $15; through 1/26. At the **Billie Holiday Theater**, 1368 Fulton Street, Brooklyn (718-636-0918).

LYSISTRATA—A comic version of the Aristophanes play, directed by Mark McKenna, pokes fun at the battle of the sexes and the stupidity of war. Featured in the cast are Arija Bareikis, Renner Davis, Jessica Givelber, Gay Reed, Alice Palmer, Perry Levenson, Dina Rassias, Mark Lancaster, Ariane Smith, and Camille Wiedorn. $10; Thursday, Friday, and Saturday at 8 p.m.; extended through 1/25. At the **CBGB Gallery Theater**, 313 Bowery (982-4052).

MERTON OF THE MOVIES—A revival of the 1922 comedy by George S. Kaufman and Marc Connelly, dealing with a youth whose main desire is to get to Hollywood and become a Big Star; directed by Paul Roebling. 1/28 through 2/1 at 8 p.m. 2/5 through 7 at 8 p.m. 2/8 at 3 p.m. and 8 p.m.; 2/10 to 15 at 8 p.m. $10. A Northeastern Company production at the **Atlantic Theater**, 336 West 20th Street (969-0067).

THE MIND KING—Written, designed, and directed by Richard Foreman, the work is an exploration of consciousness at war with itself and centers on hallucinatory, parablelike stories. Henry Stram and David Patrick Kelly are the protagonists. Tuesday–Sunday at 8 (no Wed.); through 3/1; $10. An Ontological-Theater production at **St. Mark's Church-in-the Bowery,** Second Avenue and 10th Street (533-4650).

MR. SHAKESPEARE & MR. PORTER—Six excerpts from the Bard's works, with scenes that lead into songs of Porter. Thursday through Saturday at 8 p.m., Saturday at 4 p.m.; $10 to $12; through 2/1. At the **Medicine Show**, 81 East Second Street (254-3566).

OTHELLO—A modern-dress production of Shakespeare's tale of deceit, misguided passion, and irrational impulses; directed by Elfin Frederick Vogel. Caleb Hart has the title role, Kathy Trageser is Desdemona, and Steven Viola plays the evil Iago. Thursday through Sunday at 8 p.m., through 2/1 (and a 2/2 performance is at 3 p.m.); $10. A Hawk and Handsaw production at **Theater 22,** 54 West 22nd Street (741-1737).

STAR DUST—Elizabeth Gould Hemmerdinger's play about how the appearance of a wacky stranger at an actress's home evokes terror; directed by Anne de Mare. Wednesday through Saturday at 8; 1/22 through 2/8; $10. At the **Concrete Stage**, third floor, 20 West 57th Street (757-5593).

SUAVE SUCCUBUS or THE GHOST AND MR. TAYLOR—Clint Jefferies's sex farce of murder, intrigue, a haunted house and its unwitting then horror-stricken inhabitants, plus an incubus; directed by Duane Mazey. Tuesday through Friday at 8 p.m.; through 1/24; $15. At the **Wings Theater**, on the lower level, 154 Christopher Street (627-2961).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake, to celebrate with Rick Pasqualone and Sharon Angela, who are the happy couple. Wednesday through Sunday at 7 p.m., Saturday and Sunday at 2 p.m.; phone for prices (279-4200). ● ●

TWELFTH NIGHT—Shakespeare's comedy of love and mistaken identity, directed by Brenda Lynn Bynum, features in the cast Sewell Whitney, Arija Bareilds, David Stone, Bruce Barney, Wesley Stevens, Morgan Englund, Mark Schaller, Bill Nickerson, Vicki Hirsch, Brian K. Jennings, Isaac Ho, Brian McGovern, and James Jenner. 1/23 through 2/16; Thursday through Saturday at 8; Sunday at 5; $10. Oasis Theater production at the **Playground Theater**, 230 East Ninth Street (673-3706).

VINEGAR TOM—Caryl Churchill's play, with music, takes place in a time of social upheaval, class changes, and overwhelming hardship set in the mid-17th century (with overtones of witchcraft); directed by Derek Tod; with an ensemble of 12. 1/30 through 2/15 (call for specifics); $10. At **Synchronicity Space**, 55 Mercer Street (925-3960).

A WOMAN CALLED TRUTH—Patricia R. Floyd stars in Sandra Fenichel Asher's play about the real-life slave crusader Sojourner Truth that also features a musical score of American slave songs. Saturdays at 8 p.m. through 2/29; Sundays at 2 p.m. through 3/2 (except 2/2 and 2/9); $10. At the **Open Eye Theater**, 270 West 89th Street (769-4143).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

ELIZABETH GINSBERG—Abstract paintings and photographic collages; through 2/28. The New York Academy of Sciences, 2 E. 63rd St. (838-0230).

JASPER JOHNS—His paintings with collaged fragments, "According to What" and "Watchman"; 1/21–3/14. Gagosian, 980 Madison Ave. (744-2313).

PER KIRKEBY—New abstract paintings based on landscape and geology, executed while Kirkeby was Artist-in-Residence at the Skowhegan School of Painting and Sculpture in Maine; through 2/22. Werner, 21 E. 67th St. (988-1623).

ZIVA KRONZON/SUSAN RUBIN—Molded paper sculptures that bring to mind archeological relics/Black and white photographic portraits of children of celebrities. Through 2/1. Urdang, 23 E. 74th St. (288-7004).

JOHN NEWMAN—Mixed-media drawings that display the same abstract organic shapes evident in the artist's sculpture; through 3/7. Mathes, 851 Madison Ave. (249-3600).

MAN RAY/MERET OPPENHEIM—Paintings and works on paper by both; through 3/27. Kent, 47 E. 63rd St. (980-9696).

FREDERICK J. SYKES—Landscape paintings from the late 19th and early 20th centuries; through 2/22. Hirschl & Adler, 21 E. 70th St. (535-8810).

BILL TRAYLOR—Paintings and drawings on cardboard executed between 1939–42, by this self-taught artist who was born a slave in Alabama; through 2/8. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

ROGER VIVIER—Collages and a collection of the shoe designer's most extraordinary shoes; through 2/14. Stubbs Book & Prints, 153 E. 70th St. (772-3120).

57th Street Area

BENNY ANDREWS—Recent collage paintings and drawings from his "America" series; through 2/12. Deutsch, 29 W. 57th St. (754-6660).

MILTON AVERY—Oil paintings and works on paper that utilize the sun and moon as subject matter; through 2/1. Borgenicht, 724 Fifth Ave. (247-2111).

LOTHAR BAUMGARTEN—An installation of painted wall works, photographs, and a book, all titled "Carbon"; through 1/25. Goodman, 24 W. 57th St. (977-7160).

JOSE BEDIA/RICHARD SHAW—Large-scale irregularly shaped paintings that explore man's relationship to the natural world; through 2/1/Cast porcelain sculptures of ships that incorporate lights, giving the effect of a ship at night; through 2/29. Frumkin/Adams, 50 W. 57th St. (757-6655).

RONALD BLADEN—A selection of paintings and sculpture from the exhibition "Ronald Bladen: Early and Late" held at the San Francisco Museum of Art last summer and traveling to the Vancouver Art Gallery in Canada; through 2/1. Washburn, 41 E. 57th St. (753-0546).

JORGE CASTILLO/FRANCISCO LEIRO—Recent paintings and works on paper that depict obliquely-rendered still life and figures in a flattened space/Figurative sculptures executed in raw and polychromed carved wood, polyester, metal, and other materials. Through 2/1. Marlborough, 40 W. 57th St. (541-4900).

GIORGIO CAVALLON—Watercolors from the 1940s through the 1970s; through 1/30. McCoy, 41 E. 57th St. (319-1996).

MAX ERNST—Sculptures executed between 1934 and 1967; through 2/1. Navarra, 41 E. 57th St. (223-2828).

GREGORY GILLESPIE—Self-portraits executed between 1969–1991; through 2/9. Forum, 745 Fifth Ave. (355-4547).

BRUNO GIRONCOLI—Large-scale works on paper from the past two decades of mechanical and fetishistic imagery, by a Viennese artist; through 1/30. Ulysses, 41 E. 57th St. (754-4666).

JUHANNI HARRI—Assemblages made from junk and found objects by a Finnish artist; through 2/1. CICA, 724 Fifth Ave. (586-2422).

THOMAS HUCKER—Recent furniture that explores the juxtaposition of opposites, such as hard versus soft and transparent versus opaque; through 2/15. Joseph, 745 Fifth Ave. (751-5500).

ALAN JOHNSTON—New paintings and sculpture by this Scottish artist that explore minimal forms using a palette of black and white; through 2/1. Tilton, 24 W. 57th St. (247-7480).

TERENCE LA NOUE—Recent works in stained glass with mahogany frames; through 2/8. Emmerich, 41 E. 57th St. (752-0124).

JULIO LARRAZ—Recent paintings of aerial landscapes in New Mexico; through 2/9. Haime, 41 E. 57th St. (888-3550).

MCDERMOTT & MCGOUGH/ROBERT GRAHAM—Large format still-life photographs made with their turn-of-the-century mammoth plate camera in the traditional late 19th-century medium of toned gum bichromate/A large-scale cast bronze sculpture titled "Source Figure." Through 2/1. Miller, 41 E. 57th St. (980-5454).

ELIZABETH NEWMAN—Installations of objects that comment on history, relationships between people, cyclical growth, loss, and decay; through 2/15. Lelong, 20 W. 57th St. (315-0470).

GIUSEPPE PENONE—Sculptures, drawings, and photographs that focus on the artist's interventions with nature; 1/25–2/29. Goodman, 24 W. 57th St. (977-7160).

GEORGE RHOADS/RICHARD ESTELL—Audio-kinetic sculptures/Realist paintings. Through 2/5. Siegel, 24 W. 57th St. (586-0605).

SACHA SOSNO—Recent marble and granite sculptures; through 2/1. Del Re, 41 E. 57th St. (688-7019).

JOYCE WAHL TREIMAN—A memorial exhibition of pastel drawings; through 1/25. Schmidt-Bingham, 41 W. 57th St. (888-1122).

NANCY WISSEMANN-WIDRIG—Paintings of family scenes in Long Island and Maine; through 1/31. Tatistcheff, 50 W. 57th St. (664-0907).

SoHo and TriBeCa

PETER AGOSTINI—A retrospective of figurative sculpture; through 2/29. Clasen, 470 Broome St. (334-0277).

GREGORY AMENOFF—Drawings in oil paint, ink, and charcoal that explore an organic trumpet shape; through 2/1. Munroe, 130 Prince St. (226-0040).

STUART ARENDS—Reductive paintings in oil and wax on box-shaped wooden constructions; through 2/29. Bitter-Larkin, 597 Broadway (219-0150).

BEDRI BAYKAM—Recent "drip" paintings that refer to the post-modern era, in a series titled "This Has Been Done Before," by this artist who lives and works in Istanbul; through 2/1. Donahue, 560 Broadway (226-1111).

SEYMOUR BOARDMAN/HAYDN DAVIES—Abstract paintings that depict white planes broken by jagged lines of color/Reliefs and freestanding sculptures in metal. Through 1/25. Shapolsky, 99 Spring St. (334-9755).

ORLANDO AGUDELO-BOTERO—Paintings and multiples; through 1/24. Meisner, 96 Greene St. (431-9589).

KARL BENJAMIN—Abstract paintings from 1955 to 1990; through 2/15. Snyder, 588 Broadway (941-6860).

BARD BREIVIK—Sculptures that juxtapose organic and architectural forms, in stone, bronze, and other materials; through 2/8. Van Eck, 420 W. Broadway (219-0717).

JAMES LEE BYERS/ULAY—An installation titled "Self Portrait"/Large-scale Polaroid images that deal with African-American identity. Through 2/1. Baghoomian, 555 Broadway (941-1410).

NEIL CAMPBELL—New works; through 2/1. Rosen, 130 Prince St. (941-0203).

MICHAEL CHANDLER—Abstract paintings; through 2/1. Ala, 560 Broadway (941-1990).

CLYDE CONNELL/ERSY—Recent works/Sculptures. Through 2/1. Roger, 136 Prince St. (966-4017).

CHUCK CONNELLY—Paintings from the past ten years; through 1/25. Lennon, Weinberg, 580 Broadway (941-0012).

MARY COZENS-WALKER—Recent sculpture; through 1/25. Staempfli, 415 W. Broadway (941-7100).

ELONZO DANN—Geometric paintings; through 1/24. Coup de Grace, 579 Broadway (431-5799).

SONIA DELAUNAY—Colorful geometric lithographs from the late 1960s and early 1970s; through 2/28. Zarre, 154 Wooster St. (353-3456).

FRANCESCA DELGUERCIO/GENE JOHNSON—Paintings of geometric configurations in oil and wax/Small-scale paintings in encaustic and wax. Through 2/1. Condeso/Lawler, 76 Greene St. (219-1283).

TENNESSEE RICE DIXON/ZENA ZIPPORAH—Assemblages, collages, and books. Through 2/1. Granary Books, 568 Broadway (226-5462).

MOIRA DRYER—Seven paintings on rectangular wood panels that depict bleeding bands of color; through 2/1. Boone, 417 W. Broadway (431-1818).

LILI DUJOURIE—New works that use marble, plaster, mirrors, and velvet to explore such classical themes as "vanitas," the passage of time, life, death, and still life; through 2/8. Louver, 130 Prince St. (925-9205).

JOE FAFARD—Freestanding bronze line "drawings" of cows by a Canadian sculptor; through 2/8. 49th Parallel, 420 W. Broadway (925-8349).

JOHN FERREN—Paintings and sculpture from the artist's estate; through 2/15. Perlow, 560 Broadway (941-1220).

FLECHEMULLER—Recent mixed-media paintings that incorporate writing in a series titled "Glyphs"; through 2/15. Jamison Thomas, 588 Broadway (925-1055).

FRANK GARDNER—Realist images constructed from mosaics of fabric; through through 2/1. Harris, 383 W. Broadway (431-6000).

LEON GOLUB—New paintings from his "Patriots" series interspersed with his paintings from the 1950s that portray the juxtaposition between covert and overt power; through 2/15. Baer, 476 Broome St. (431-4774).

PETER GREENAWAY—New paintings; through 1/25. Klagsbrun, 51 Greene St. (925-5157).

MICHAEL GREGORY—Recent landscape and still-life paintings in oil and tar on panel; through 2/5. Hoffman, 429 W. Broadway (966-6676).

VICTOR GRIPPO—Conceptual works, presented as part of "Art of the Americas: The Argentine Project"; through 1/25. Fawbush, 74 and 76 Grand St. (274-0660).

JAMES HARRISON—A survey of paintings and drawings from the late artist's forty-year career, concurrent with an retrospective of his works at the Chrysler Museum in Norfolk, Virginia (January 12 through March 8); through 2/1. LedisFlam, 584 Broadway (925-2806).

SUSAN HILLER—New works; through 2/8. Hearn, 39 Wooster St. (941-7055).

STEVAN JENNIS—Sculpture, paintings, and works on paper; through 2/8. Helander, 415 W. Broadway (966-9797).

Y.Z. KAMI—Installation works, paintings, and self-portraits of the Iranian-born artist and his family; through 2/8. Toll, 146 Greene St. (431-1788).

HENRY KLIMOWICZ—Recent cardboard sculptures; through 1/31. Callahan, 568 Broadway (925-2350).

SOL LEWITT/JOHN MURPHY—New works by both; through 1/25. Weber, 142 Greene St. (966-6115).

CHARLES LONG—New sculptures that incorporate objects of little value, such as popcorn and lumps of clay; through 2/29. Koury, 89 Greene St. (334-5155).

RICHARD LONG/JAMES TURRELL—A sculpture titled "White Line"/A large-scale drawing of the site plan for the Roden Crater Project. Through 2/28. SteinGladstone, 99 Wooster St. (925-7474).

LOPARO—Bas-relief frescoes from the "Mar-Hon" series; through 2/1. Bustamante, 560 Broadway (226-2108).

CHRISTOPHER LUCAS—New paintings; through 2/22. Good, 532 Broadway (941-8066).

CHRIS MACDONALD—New wood sculpture; through 2/8. Beitzel, 102 Prince St. (219-2863).

LENORE MALEN—A series of 18 drawings in pastel on handmade paper and a limited-edition artist's book that explore themes of war and death; through 2/1. M-13, 72 Greene St. (925-3007).

FABIAN MARCACCIO/DANIEL WEINER—Paintings/Sculpture. Through 2/22. Lee, 588 Broadway (966-2676).

CHRISTIAN MARCLAY—New works; through 1/31. Cugliani, 40 Wooster St. (966-9006).

GUDRUN MERTES-FRADY—New paintings and drawings that are an intense exploration of the color red in all its permutations and associations; through 2/11. Rosenberg, 115 Wooster St. (431-4838).

MARIO MERZ—A survey of sculpture; through 2/22. Sperone Westwater, 142 Greene St. (431-3685).

CLAIRE MOORE—Figurative paintings with captions by this artist who studied with David Park and Fernand Leger; through 2/4. Kelly, 591 Broadway (226-1660).

MATT MULLICAN/LAWRENCE WEINER—A collaborative project titled "In the Crack of the Dawn"; through 2/22. Alexander Editions, 476 Broome St. (925-4338).

HERMANN NITSCH—Drawings and paintings; through 2/29. Nolan, 560 Broadway (925-6190).

MARCEL ODENBACH—Collages and video installations; through 2/1. Shainman, 560 Broadway (966-3866).

DAVID ORTINS—Emblematic paintings in pigment and wax on wood panels; through 2/5. Auchincloss, 558 Broadway (966-7753).

JACK PIERSON—Drawings about compulsiveness and love, sculptures constructed from urban ephemera, and photographs of the seedier side of Los Angeles; through 2/29. Cugliani, 40 Wooster St. (966-9006).

LUCIO POZZI—Recent paintings from his "Rag Rugs" series; 1/25–2/28. Penine Hart, 152 Wooster ST. (982-0194).

PRUITT-EARLY—A collaborative exhibition titled "Red Black & Green Red White & Blue" that explores representations of African-Americans within post-1950s American popular culture; through 1/29. Castelli, 420 W. Broadway (431-5160).

JEAN-PIERRE RAYNAUD—Recent sculptures; through 2/8. Sonnabend, 420 W. Broadway (966-6160).

FAITH RINGGOLD—Paintings that combine the artist's signature style with imagery culled from French art history; through 2/18. Steinbaum, 132 Greene St. (431-4224).

ALEXIS ROCKMAN—Highly-detailed paintings of real and imaginary animals in a struggle for survival; through 2/1. Gorney, 100 Greene St. (966-4480).

ALLEN RUPPERSBERG—Two large-scale drawing projects from the 1970s titled "Personal Art"; through 2/15. Burgin, 130 Prince St. (219-8379).

THERESE SCHWARTZ—Landscape paintings created from geometric shapes; through through 2/8. Humphrey, 594 Broadway (226-5360).

DAVID R. SMYTH—Paintings that incorporate collage and found objects; 1/28–2/29. Morrison, 59 Thompson St. (274-9059).

JOAN WALTEMATH—Paintings inspired by Islamic decorative motifs; through 2/1. Stark, 594 Broadway (925-4484).

JUDITH WEINPERSON—An installation of a large xerographic image made with 250 sheets of standard size white rag paper inserted into red vinyl "report covers" and attached to the wall with push pins; through 2/8. Arena, 128 Wooster St. (226-1420).

ALAN WEXLER—Architectural environments that ritualize everyday activities; through 2/8. Feldman, 31 Mercer St. (226-3232).

RACHEL WHITEREAD—Works in rubber, plaster, and marble that are casts of negative spaces enveloping such domestic objects as bath tubs, tables, beds, and entire rooms; through 2/8. Luhring Augustine, 130 Prince St. (219-9600).

MURRAY ZIMILES—Paintings on the theme of the burning of Polish wooden synagogues in WW2 and a suite of etchings and woodcuts with text titled "The Book of Fire"; through 2/15. Levy, 415 W. Broadway (941-0009).

Other

MICHAEL ANDREWS/LINDSAY WALT—A survey of figure and landscape paintings by this British artist/A window installation; 1/28–3/14. Grey Gallery, 33 Washington Place (998-6780), Tue., Thu., Fri. 11–6:30, Sat. 11–5.

ASK & CHRISTINA STANKARD—Collaborative paintings that use mirrors as a metaphor; through 2/2. La Mama, 6 E. First St. (505-2476).

PAMELA BENHAM—Recent abstract paintings; through 2/15. New York Public Library's Tompkins Square Branch, 331 E. 10th St. (674-5362), Mon., Tue., Wed. 1–5.

JEFFREY BLONDES—Romantic landscape paintings in oil on wood; through 2/1. The Gallery Three Zero, 30 Bond St. (505-9668).

KAREN FINLEY—An installation titled "Memento Mori" that combines text, objects, and tableau vivant to create a space for reflection; 1/22–2/1. The Kitchen, 512 W. 19th St. (255-5793), Wed.–Fri. 4–7, Sat. 2–5, $5 admission.

DAVID GOLDIN—Collages; through 2/23. Illustration, 330 E. 11th St. (979-1014).

GERALD POUSSIN—An installation of furniture sculptures, carpets, theater sets, costumes, and posters; through 1/26. Swiss Institute, 35 W. 67th St. (496-1759).

ARTHUR RACKHAM—Paintings, watercolors, and drawings by this English artist who illustrated *Grimm's Fairy Tales, Peter Pan, Gulliver's Travels*, and other well-known books; through 2/19. Butler Library, Columbia University, W. 116th St. between Broadway and Amsterdam Ave. (854-2231), Mon.–Fri. 9–4:45.

ARTHUR SINGER—Paintings of birds from rain forest habitats; through 3/2. Central Park Zoo Gallery, 64th St. at Fifth Ave., in Central Park (861-6030), daily, 10–4:30.

GROUP SHOWS

Madison Avenue and Vicinity

CUDAHY'S—170 E. 75th St. (879-2405). Photorealist paintings by Heinze, Lybecker, Mendenhall; through 2/1.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). 19th-century American landscapes by Bierstadt, Church, Durand, Heade, Miller, Whittredge; through 2/22.

LEVY—24 E. 84th St. (628-7088). "Vanity and Elegance: The Dressing Table and Tall Chest in America, 1685–1785"; 1/22–2/15.

MARBELLA—28 E. 72nd St. (288-7809). Paintings by Bierstadt, Davies, Inness, Rondel, Wiles, others; through 2/15.

MARYMOUNT MANHATTAN COLLEGE—221 E. 71st St. (517-0475). "Beyond Nature," with works by Fishman, Johnson, Lowenstein; through 2/1.

NISSMAN, ABROMSON & CO.—52 E. 76th St. (288-1862). Master drawings from 1500 to 1900, by Bandinelli, Gandolfi, Lanfranco, Raimondi, Tiepolo, others; through 1/25.

RALPH—43 E. 78th St. (288-5222). "Modern Drawings," with works by Ackling, Cottingham, Fussmann, Hesse, Horn, Saura, Sultan, Wilmarth, others; through 1/31.

SCULPTURE CENTER—167 E. 69th St. (879-3500). "January," with sculpture by DeFrank, Dudis, Levenstein, Shiflett, Wiener; "Grief in an Age of Scientific Advance: Video Installation by Bill Beirne"; through 1/25.

SPANIERMAN—50 E. 78th St. (879-7085). "In Praise of Women: Images of Leisure and Independence," with works by Benson, Cassatt, Chase, Davies, Weir, others; "The Eight and Their Circle," with works by Bellows, Glackens, Henri, Luks, Marsh, Sinn, Sloan, others; through 3/28.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). Still-life paintings and works on paper by Avery, Graham, Hartley, Matulka, Maurer, Stella, others; through 2/22.

57th Street Area

BARON/BOISANTÉ—50 W. 57th St. (581-9191). Works by Anderson, Dinter, Polke, Wells; through 2/28.

BLUM HELMAN—20 W. 57th St. (245-2888). Paintings by Deutsch, Gipe, Ruscha; through 2/15.

COLOMBIAN CENTER—140 E. 57th St. (421-8300). Prints by Giangrandi, Johns, Mejia, Oldenburg, Rauschenberg, Roda, Rothenberg, Vanegas; through 1/30.

DE NAGY—41 W. 57th St. (421-3780). Abstract works by Belag, Golubov, McHugh, Nozkowski, Pangburn, Porter, Shostrom; through 2/6.

DRUTT—724 Fifth Ave. (974-7700). "Contemporary Dutch Ceramics," with works by Brandt, Koster, Nanning, Stevens, van Loon; through 2/22.

EMMERICH—41 E. 57th St. (752-0124). "Abstract Painting: The 90s," curated by Barbara Rose, with works by Ashbaugh, Buchwald, Chase, Crile, Hitch, Jensen, Murray, Willis, others; through 1/25.

FISCHBACH—24 W. 57th St. (759-2345). Recent works by Behnke, Blaine, Brandt, Freilicher, Nick, Wilson, others; through 2/1.

FITCH-FEBVREL—5 E. 57th St. (688-8522). An accrochage of prints and drawings by 19th and 20th-century artists, including Braque, Demazieres, Meckseper, Normann, Pascin, Robbe, Tissot, Yake; through 2/29.

FRENCH—24 W. 57th St. (247-2457). "The New Whitney Dissenters," with works by Atkinson, Daub, Gregor, Hull, Palmer, Sprung, Van Horn, Witkin, others; through 2/1.

JANIS—110 W. 57th St. (586-0110). Sculpture by Arp, Chillida, Giacometti, Klein; through 2/22.

MIDTOWN PAYSON—745 Fifth Ave. (758-1900). Self-portraits by Baskin, Beckman, Benton, Bishop, Cadmus, Evergood, Katz, Kushner, Laemmle, Levine, Moller, Wood, others; through 2/1.

PAINEWEBBER—1285 Ave. of the Americas (713-2885). "Ancient Faces: The Mask in Modern Mexico"; through 4/3.

PRATS—24 W. 57th St. (315-3680). New editions of prints by Alechinsky, Chia, Christo, Condo, Cucchi, Guinovart, Held, Llledos, Motherwell, Plensa, Tapies, Zush, others; through 1/26.

SoHo and TriBeCa

A/C PROJECT ROOM—580 Broadway (226-7271). Political art and posters from the past 25 years, including works by Edelson, the Guerrilla Girls, ACT-UP, West, others; through 2/12.

ALEXANDER—59 Wooster St. (925-4338). Drawings by Anderson, Artschwager, Chase, Freud, Lemieux, Mullican, Otterness, Thek, Winters, others; through 1/25.

ART

ART IN GENERAL—79 Walker St. (219-0473). "The Results are In," with works by Franklin, Fujiyoshi, Herzog, Umbrico; "San Diego: America's Finest? Public Questions in a Private City," with collaborations by Avalos, Hock, Kessler, Kirkwood, Sisco, Small; installations by Sligh, Tomney; through 2/29.

BERLAND HALL—579 Broadway (274-9580). "A Paper Trail," with works by Agro, Filipini, Finley, Kuharic, Minter, Tisdale, others; through 2/1.

BLUM HELMAN WAREHOUSE—80 Greene St. (226-8770). Works by LeDray, Moffett, Otterson, Simmons; through 2/1.

BRIET—558 Broadway (334-0433). "Domenikos Theotokopoulos: A Dialogue," with works by Ahearn, Applebroog, Delaney, Fischl, Gutierrez, Tacla, Wojnarowicz, others; through 1/25.

BLONDIES—72 Thompson St. (431-8601), Tue.–Sat. 2–6. Works by Gins, Hitch, Judge, Liz-N-Val, Mellman, Monte, Tanaka, Willis, others; through 2/1.

BRIDGEWATER/LUSTBERG—529 Broadway (941-6355). Works by Del Deo, Lucchesi, Rabinowitz; through 2/8.

BROWN—23 Watts St. (219-1060). "Dysfunction in the Family Album," with works by Elizondo, Ess, Farber, Humphrey, Lucas, Martori, Masullo, Williams; through 2/15.

CAVIN-MORRIS—560 Broadway (226-3768). Visionary works by Charinda, Elizondo, Harvey, Morrison, Ouattara, Rios, Venegas, Saar, others; through 2/8.

COWLES—420 W. Broadway (925-3500). Drawings by Africano, Bates, Cobo, Dickson, Ferrer, Gianakos, Hammond, Williams; through 2/1.

DRAWING CENTER—35 Wooster St. (219-2166). Drawings by Casco, Clements, Cohen, Fahlen, Kahn, Matalon, Svenningson, Webster; through 2/15.

ENGELHORN—591 Broadway (966-6882). Works by Capps, Hoffmann, Kohn, Sasaki, Scarritt; through 1/25.

ERGANE—469 W. Broadway (228-9600). Works by Alexander, Francis, Haring, Kostabi, Warhol, Zuloaga, others; through 1/31.

EXIT—578 Broadway (966-7745). "The Hybrid State," with works by Applebroog, Camnitzer, Downey, Durham, Fay, Gómez-Pēna, Grossman, Hammons, Kearns, Sanchez, Van Dalen, Vicuña, Von Rydingsvard, Wodiczko, Wong; through 1/25.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Good Revolution," an exhibition of books from Franklin Furnace's international book archive, selected by Richard Prince; through 5/29.

GIBSON—568 Broadway (925-1192). "Seventies," with works by Adams, Beckley, Broodthaer, Le Gac, Matta-Clark, Toroni, others; through 2/15.

HARVEY—537 Broadway (925-7651). "Music for Eye & Ear," with works byAndersen, Ay o, Dupuy, Friedman, Higgins, Knowles, Moorman, Paik, Vautier, Zazeela, others; through 1/25.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). "Childhood: Imitation and Perception," with works by Borsuk, Broadbent, Croak, Dodd, Huang, Pozzi, Rose, others; 1/24–3/29.

KATZEN—475 Broome St. (966-4469). "Implications," with paintings and works on paper by Arat, Coyer, Felderman, Fishman, Jacobs, Lederman; through 2/8.

KIND—136 Greene St. (925-1200). "My Father's House Has Many Mansions," with works by Brown, Colescott, CPLY, Finster, Greenwold, Hull, Israel, Nilsson, Ramirez; through 2/22.

LANDFALL PRESS—584 Broadway (274-0740). Works by Buck, Fitzpatrick, Kocianski, Pasin-Sloan, Zaloudek; through 1/31.

M-13—72 Greene St. (925-3007). "Black + White," with paintings and sculpture by Feinstein, Franzen, Knowlton, Sofer, Thiele; through 2/1.

MARCUS—578 Broadway (226-3200). Works on paper by Adams, Conner, Drake, Larmon, Richter, Rule; through 1/29.

NOSEI—100 Prince St. (431-9253). Works on paper by Basquiat, Bowen, Ceccobelli, Kuitca, Mueller, Oppenheim, Rule, Schuyff, others; through 1/30.

POSTMASTERS—80 Greene St. (941-5711). "Immediate Reality," with works by De Jong, Franklin, Katz, Mosher; through 2/8.

PRETTO—103 Sullivan St. (431-3041). Works that incorporate photography and text by Baldesssari, Barry, Piemontese; through 1/25.

PROTETCH—560 Broadway (966-5454). "Stubborn Painting: Now and Then," with works by Bess, Feeley, Guston, Heilmann, Lasker, Nozkowski, Taaffe, others; through 1/25.

RUBENSTEIN—130 Prince St. (431-4221). "Easel Painting," with works by Baechler, Bleckner, Fischl, Katz, Scherman; through 2/29.

RUBIN SPANGLE—395 W. Broadway (226-2161). Works by Eckhart, Ellis, Halley, Kelly, Marden, Martin, Smith; ; through 2/8.

SERMAS—19 Greene St. (431-5743). "The Poetic Impulse," with works by Emmart, Haerer, Kozak, Lewis, Malen; through 2/1.

SHAFRAZI—130 Prince St. (274-9300). Watercolors and works on paper by Bleckner, Calder, Clemente, De Kooning, Guston, Long, Morley, Rosenquist, others; through 1/25.

SOLO—578 Broadway (925-3599). Prints by Bourgeois, Connor, Dill, Feintuch, Minter, Pondick, Sheehan, Vital; through 2/8.

STAEMPFLI—415 W. Broadway (941-7100). Contemporary realist paintings by Assael, Campbell, Dinhofer, Maury, others; 1/28–2/29.

STAIB—8 Greene St. (941-5977). Works by artists who exhibit their work with The Bachelier-Cardonsky Gallery in Kent, Connecticut; through 1/25.

STUX—155 Spring St. (219-0010). Invitational show with works by Aitken, Black, Combs, Deleporte, Moore, Seliger, Semmes, others; through 2/1.

THEODORE—580 Broadway (274-8260). "A Secret History," with works by Fleishman, Lieberman, Zars; through 2/1.

THORP—103 Prince St. (431-6880). Paintings and sculpture by gallery artists, including Brodie, Butterfield, Crane, Gornik, Helm, Leaf, Leroy, Michaux, Santore, Vath; 1/25–2/22.

303—89 Greene St. (966-5605). Works by King, Szold, Williams; through 2/1.

TRIBECA 148—148b Duane St. (408-4073), Wed.–Sun. 1–6. Works by Dean, Frelgo, Scully, Young; through 2/1.

WEISS—68 Laight St. (925-7313), Thur.–Sat. 12–6. "Earth Memories," with paintings and sculptures by Dent, Fine, Handorff, Lathrop, Martin, Raymond; through 1/31.

Other

AUSTRIAN CULTURAL INSTITUTE—11 E. 52nd St. (759-5165), Mon.–Fri. 10–5. Works by Honetschlaeger, Plank, Ramaseder; through 1/31.

CBGB—315 Bowery (334-9670). "Exiles on Mainstreet," with works by Bicini, Dean, Gosfield, Pettibone, Reiland, Winters, others; through 1/25.

COLUMBIA UNIVERSITY—Wallach Art Gallery, Schermerhorn Hall, Broadway and 116th St. (854-7288), Wed.–Sat. 1–5. "Victorian Pleasures: American Board and Table Games of the 19th Century"; through 1/25.

COOPER UNION—7 E. 7th St. (353-4165), Mon.–Fri. 12–7, Sat. 12–5, closed Mon., Jan. 20. Paintings and sculpture by fine art graduates from 1975 to 1987, including Baechler, Dokoupil, Taaffe, others; through 2/12.

INTAR—420 W. 42nd St. (695-6134). "The Migrations of Meaning: Part I," with works by artists whose works are rooted in the creolized communities of the Americas and the Caribbean; 1/27–2/28.

JAMAICA ARTS CENTER—161-04 Jamaica Ave., Jamaica, N.Y. (718-658-7400). "Malcolm X: The Man, The Meaning," with works by Brown, Catlett, Coe, Little, Rand, Tisdale; through 1/25.

MET LIFE—24 E. 24th St. (578-2723). "Different Drummers," with works by Butler, Doyle, Hawkins, Massey, Sudduth; through 2/1.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West and Orange St., Brooklyn (718-855-7882). "Inside Bedford Stuyvesant"; "You'll Have to be Put in a Bowl to Beg: Installation by Michael Timpson"; through 2/21.

WHITE COLUMNS—154 Christopher St. (924-4212). "Donald Traver"; "We Interrupt Your Regularly Scheduled Programming," with works by Bialobroda, Gipe, Kidd, Lenski, Ligon, Marshall, others; "White Rooms: Works by Jack Pierson, Tom Burr, Teresa Schmittroth"; through 2/9.

PHOTOGRAPHY

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island, N.Y. (718-816-4506), Thu.–Sun. 12–5. $2 donation suggested. "The American Woman," an exhibition of photographs selected in a competition sponsored by *Parade* magazine and the Eastman Kodak Company; through 2/2.

ILSE BING—Photographs taken in Frankfurt in the late 1920s, and in Paris and New York in the 1930s; through 2/29. Houk Friedman, 1094 Madison Ave. (628-5300).

EDOUARD BOUBAT—Photographs of people taken all over the world, from the 1950s to the present; through 2/29. Witkin, 415 W. Broadway (925-5510).

LYNNE COHEN—Large-scale photographs of semi-public places designed for research, instruction, or relaxation; through 2/8. P.P.O.W., 532 Broadway (941-8642).

JED DEVINE—A survey of recent still lifes and a group of prints that document a playful and erotic series of drawings created by the photographer in the 1970s; through 2/8. Lieberman & Saul, 155 Spring St. (431-0747).

HORST—Platinum palladium photographs of nudes, still life, and plants from the past sixty years; through 1/25. Staley-Wise, 560 Broadway (966-6223).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. "Mountains: Sixty Years of Photographs by Bradford Washburn"; "Sheila Metzner 1991: A Retrospective"; through 2/2.

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 2/15: "The Legacy of W. Eugene Smith: Twelve Photographers in the Humanistic Tradition."

KENRO IZU—Large format platinum photographs of ancient stone monuments in Egypt, Mexico, England, Scotland, Japan, Chile, and France; 1/24–2/29. Greenberg, 120 Wooster St. (334-0010).

KEN MATSUBARA—Photographs of geometric forms; through 2/8. Baum, 588 Broadway (219-9854).

SHEILA METZNER—A selection of black-and-white photographs of metal objects; through 2/8. Danziger, 415 W. Broadway (226-0056).

MILLER—138 Spring St. (226-1220). Soviet photography from 1918–1939, with works by Alpert, Debabov, Ignatovich, Rodchenko, Shaikhet, others; through 2/15.

NEW YORK SCHOOL OF INTERIOR DESIGN—155 E. 56th St. (753-5365). Photographs of Paris in the years between 1880 and 1914 from the Archives of Roger-Viollet; through 2/27.

RICE—325 W. 11th St. (366-6660). "Spiritual Travels," with works by Frank, Goldman, Hood, Marshall, Rentsch, Serbin, Storch, Teixidor; through 2/2.

STEVEN RUBIN—Photographs of families in West Athens, Maine; through 2/17. Camera Club of New York, 853 Broadway (260-7077).

ADRIENNE SALINGER/DENISE MARCOTTE—Color photographs of teenagers in their bedrooms by both; through 2/9. YWCA, 610 Lexington Ave. (735-9735), Mon.–Fri. 11–7, Sat. 11–4.

VALERIE SHAFF/PATRICIA SULLIVAN—Landscape photographs made with a pinhole camera/Photographs with text. Through 1/26. PS 122, 150 First Ave. (228-4150).

GERARD TRAQUANDI/EUGENE ATGET—Large-scale photographic still lifes and landscapes using the gum-bichromate process/Vintage prints of locations in and around Paris. Through 2/15. Zabriskie, 724 Fifth Ave. (307-7430).

WILLIAM WEGMAN—Black-and-white photographs from the 1970s that use language, props, and theatrics to express whimsical ideas; through 2/22. Pace/MacGill, 32 E. 57th St. (759-7999).

PERFORMANCE

A/C PROJECT ROOM—580 Broadway (226-7271). 1/24 at 8: Eileen Myles in "Leaving New York: Eileen Myles Goes to Washington." $6.

LA MAMA—74A E. 4th St. (254-6468). Through 2/2, Thu.–Sun. at 7:30: John Jesurun in "Iron Lung." $12. 1/27 at 8: Dennis Downey's "Electric Hamlet." $12.

NADA—167 Ludlow St. (420-1466). 1/22, 1/29 at 10: Jude Schwendenwien in "Jude Goes to Hollywood." $8.

NEW YORK UNIVERSITY—721 Broadway (call Franklin Furnace for information at 925-4671). 1/23 at 6: Debbie Moore's "X-Plicit Peace Play." Free.

P.S. 122—150 First Ave. (477-5288). 1/23–26, 1/30–2/2 at 8: Mr. Fashion (a.k.a. Gerard Little) in "Nefertiti" and Velvet Johnson's "The Sarah Vaughan Story." $10.

THE KITCHEN—512 W. 19th St. (255-5793). 1/23–26 at 8:30: Purgatorio, Ink. in "Dialectica/Diabolico or Dog Spelled Backwards." $15.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Thu., Sat.–Sun. 10 a.m.–5, Tue. and Fri. 10 a.m.–8. $4.50, seniors students $2, children under 12 free.

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 2/23: "Chiefly Feasts: The Enduring Kwakiutl Potlatch." Through 3/1/92: "Birds in Art."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through Through 3/15: "Motifs and Meanings in Asian Art: Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 2/28: "Quattrocento: Early Italian Panel Paintings." Through 12/13/92: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. 1/22–6/21: "Joseph Beuys: Arena, 1970–72." Through 5/31: "Brice Marden—Cold Mountain." Through 2/2: "Lawrence Weiner: Displacement." 393 W. Broadway, Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2.50; children, students, and seniors $1. Through 8/14: "Come All You Gallant Heroes: The World of the Revolutionary Soldier."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3; students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in spring of 1992.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 2/18/92: "The Sigmund Freud Antiquities: Fragments from a Buried Past." Through 1/26: "From Expressionism to Resistance, Art in Germany 1909–1936: The Marvin and Janet Fishman Collection."

KATONAH MUSEUM OF ART—Route 22 at Jay St., Katonah, N.Y. (914-232-9555). Tue., Thu., Fri., Sun. 12–5, Wed. 12–8, Sat. 10 a.m.–5. Free. Through 1/26: "Forever Wild: The Adirondack Experience."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 3/22: "John Singer Sargent's Alpine Sketchbook: A Young Artist's Perspective." Through 8/30/92: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28/92: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 2/23: "East Asian Lacquer: The Florence and Herbert Irving Collection." Through 2/16: "Stuart Davis, American Painter." Through 3/15: "French Architectural and Ornament Drawings of the 19th Century." Through 1/31: "Picturing Africa: Photographs of the Zulu, 1870–1900." Through 9/13: "Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom." 1/26–5/17: "American Rococo, 1750–1775: Elegance in Ornament." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. 1/22–4/26: "17th-Century Dutch Drawings from The Maida and George Abrams Collection." 1/22–4/26: "17th-Century Book Production in the Low Countries." 1/22–4/26: "Selections from the Permanent Collections."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 3/1: "Patterns of Prestige: The Development and Influence of the Saltillo Sarape." Through 3/10: "Santos de Palo: The Household Saints of Puerto Rico."

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0581). Tue.–Sun. 11 a.m.–6. $3.50; students, seniors, and children $2.50. Through 5/10: "The Edge of Light: Rudie Berkhout, Sam Moree, Dan Schweitzer, and Doris Vila."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students and seniors $4; Thu. 5–9 pay what you wish. Through 3/24: "Richard Serra: Afangar Icelandic Series." Through 3/24: "For 25 Years: Gemini G.E.L." Through 1/28: "Projects: Art Spiegelman." Through 3/29: "Lighting from the Sixties and Seventies." 1/16–4/7: "Gay Block: Rescuers of the Holocaust."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $2 Through 2/16: "The Artistic New York of Louis-Comfort Tiffany." Through 2/23: "The Committed Eye: Alexander Alland's Photography." Through 7/93: "Broadway! 125 Years of Musical Theater." Through 5/17/92: "Remember the Children: Daniel's Story."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5 (free Tue. 5–8). $2.50, seniors and students $2. Through 3/12: "Hallowed Haunts: The Drawings and Watercolors of Charles Addams." Through 3/12: "Samuel F. D. Morse: A Bicentennial Tribute to the National Academy's Founder."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 4/19: "1 + 1 + 1: Works by Alfredo Jaar." Through 2/28: "The Big Nothing ou le Presque Rien." Through 4/19: "My Spirit: Works by Jeffry Mitchell."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23/92: "Markers of Change: Documents of American History." Through 4/5: "While They Fought: The Home Front in New York City." Through 1/26: "Imagining the New World: Columbian Iconography."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 2/15: "Documents of Dissent." Through 2/22: "King Arthur: Looking at the Legend." Through 3/7: "Edna St. Vincent Millay." **New York Library for the Performing Arts**, 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 2/17/92: "Carl Michel: Design for the Ballet."

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, L.I. (516-283-2118). Mon., Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2. Through 2/2: "Malcolm Morley: Watercolors."

P.S. 1 MUSEUM—46-01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. Through 2/9: "Dennis Oppenheim: And the Mind Grew Fingers."

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 2/2: "Mel Chin: Viewpoints." Through 4/12: "Ik-Joong Kang: 3 x 3." 1/21–3/29: "Art Beyond Sight."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

SOUTH STREET SEAPORT MUSEUM—Fulton St. between South and Water Sts. (669-9400). Daily 10 a.m.–5. $6, seniors $5, children $3. Through 3/22: "A Mariner's Fancy: The Whaleman's Art of Scrimshaw." Through 3/22: "Herman Melville's Picture Gallery." Through 2/16: "Hemm'd Thick with Sailships."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 3/1: "1990–1991 Artists in Residence: Ada Pilar Cruz, Leonardo Drew, Eve Sandler." Through 6/7/92: "Africa and the Diaspora: Selections from the Permanent Collection."

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. Through 3/1: "Abstracting the Landscape: The Artistry of Landscape Architect A.E. Bye."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Calder's Circus." . . . Through 2/2: "Celebrating Calder." Through 3/1: "Alexis Smith." Through 3/15: "Variations on Themes: Recent Print Acquisitions." Through 4/19: "William Wegman." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 2/8: "Ellen Driscoll: The Loophole of Retreat." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 3/18: "American Masters: Works from the Permanent Collection." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 2/14: "Between Mondrian and Minimalism: Neo-Plasticism in America."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 1/24 at 10 a.m.: "Fine English Furniture and Objects of Art." On view from 1/18. 1/25 at 10 a.m. and 2: "Important Furniture, Silver, Books, and Decorative Arts from the Colllection of William A. McCarty-Cooper." On view from 1/18.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 1/22 at at 10 a.m.: "American Furniture and Decorations." On view from 1/18.

DOYLE—175 E. 87th St. (427-2730). 1/22 at 10 a.m.: "Important 17th- and 18th-Century English and Continental Furniture and Decorations." On view from 1/18.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 1/22 at 10:15 a.m. and 2: "Sotheby's Arcade Auctions: Old Master and 19th-Century Paintings." On view from 1/17. 1/23 at 10:15 a.m. and 2, 1/24 at 10:15 a.m., 1/25 at 10:15 a.m. and 2: "Fine Americana Including Furniture, Folk Art, Quilts, Paintings, Prints, Silver, and Chinese Export Porcelain." On view from 1/18.

SWANN—104 E. 25th St. (254-4710). 1/23 at 10:30 a.m.: "Shelf Sale." On view from 1/21.

MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, January 22

SHARON ROBINSON, cellist/**SAMUEL SANDERS,** pianist. A. Marcello's Adagio; Beethoven's Seven Variations on a Theme from *The Magic Flute;* Grieg's Sonata for Piano and Cello, Op. 36; R. Clarke's Rhapsody for Cello and Piano; Shostakovich's Sonata for Cello and Piano, Op. 40. Benefit for the Jerusalem Foundation. Weill Recital Hall at 7:30. $100; includes post-concert reception at Trattoria dell'Arte.

PARNASSUS AND THE NEW YORK VIRTUOSO SINGERS, Harold Rosenbaum conductor. Anthony Korf's *Cantata* (world premiere); Shoenberg's *Drei Satiren;* Ravel's Three Songs; Miriam Gideon's *The Habitable Earth;* Jonathan Harvey's *Forms of Emptiness* (U.S. premiere). Merkin Concert Hall at 8. $12.

ST. BARTHOLOMEW'S CHOIR—Cabaret evening. St. Batholomew's Community House, 150 E. 50th St. (751-1616, ext. 227), at 7. Benefit; $25.

ALICE PARKER—The composer leads a "sing" of spirituals. Central Presbyterian Church, Park Ave. and 64th St. (663-1165), at 7:30. $5.

INDIAN MUSIC CONCERT—With sarod player Gulfam Ahmed, tabla player Mubarak Ali, and vocalist Kunal Mukharjee. Sivananda Yoga Center, 243 W. 24th St. (255-4560), at 8. $7.

JUILLIARD STUDENT RECITAL—All-Mozart program: Sonatas for Violin and Piano in C, K. 28; in D, K. 29; in F, K. 30; in B-flat, K. 31; Sonata in C for Violin and Double Bass, K. 46d. Alice Tully Hall at 1. Free.

Thursday, January 23

NEW YORK PHILHARMONIC, Charles Dutoit conductor; with violinist Chantal Juillet. Mozart's Symphony No. 17; Szymanowski's Violin Concerto No. 2; Debussy's *Prelude a L'Apres-Midi d'un Faune;* Falla's *Three-Cornered Hat.* Avery Fisher Hall at 8. $10–$50. Note (today only): Open rehearsal at 9:45 a.m.; $5.

GIL SHAHAM, violinist; with pianist Rohan De Silva. Beethoven's Violin Sonata No. 1 in D, Op. 12; Prokofiev's Violin Sonata No. 1 in F Minor, Op. 80; Saint-Saens's Violin Sonata No. 1 in D Minor, Op. 75; Wieniawski's *Legende;* Sarasate's *Carmen Fantasy,* Op. 25. Carnegie Hall at 8. $7–$25.

NEW YORK PHILOMUSICA ENSEMBLE—Haydn's Divertimento in F for Piano, Two Violins, and Cello; Harbison's Quintet for Piano and String Quartet; Tchaikovsky's Sextet in D for Strings, Op. 70, "Souvenir de Florence." Merkin Concert Hall at 8. $20.

"TRIBUTE TO JAN DeGAETANI"—Sopranos Renee Fleming, Carmen Pelton, and Pamela Coburn; baritone William Sharp; mezzo-soprano Milagro Vargas. Six songs by Schubert; five songs by Faure; Shostakovich's *Songs From Jewish Folk Poetry;* Berlioz's *Les Nuits d'Ete,* Op. 7. Miller Theatre, Broadway and 116th St. (854-7799), at 8. $12.

NEW YORK CONSORT OF VIOLS—Featuring countertenor Lawrence Lipnik. "Adventuresome" works by Coprario, Byrd, Tye, Bennet, others. Also, the N.Y. premiere of Christopher Eric Haas's *Five Variants on Wondrous Love.* Wallace Hall, St. Ignatius Loyola, Park Ave. and 84th St. (580-9787) at 8. $10.

JEFF WILLIAMS, jazz drummer; with saxophonists Pat Zimmerli and Tim Reis, pianist Kevin Hays, bassist Doug Weiss. Works by Williams. Mannes Concert Hall, 150 W. 85th St. (580-0210), at 8. Free.

BARGEMUSIC—Cellist Warren Lash, pianist Anne-Marie McDermott, violinist Kerry McDermott. Ziffrin's Piano Trio; Faure's Sonata in A, Op. 13; Brahms's Piano Trio in C, Op. 87. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

OFRA HAZA, vocalist. Yemenite songs. Also, the Amka Oshrat Yemenite Dance Troupe performs *The Wedding Ceremony.* BAM Opera House, 30 Lafayette Ave., Brooklyn (718-636-4111), at 8. $12–$25.

Friday, January 24

NEW YORK PHILHARMONIC—See 1/23. Pre-concert Mozart recital at 7; free for ticketholders.

LIZA MINNELLI, vocalist. Solo pieces and production numbers. Radio City Music Hall at 8. $30–$50.

ALARIA CHAMBER ENSEMBLE—Violinist Barbara Krakauer, recorder player Anita Randolfi, cellist Eugene Bondi, keyboardist Nancy Garniez. Nocturnes by Bloch; Haydn's Trio in E-flat, Hob. XV:29; David Loeb's *Romanza;* Handel's Sonata in F for Recorder and Basso Continuo; Beethoven's Sonata in A, Op. 69. Weill Recital Hall at 8. $15, $20.

MICHALA PETRI, recorder player/**KAZUHITO YAMASHITA,** guitarist. Handel's Sonata in A Minor; Telemann's Sonata in A Minor; works by Bach, Anton Heberle, others. Metropolitan Museum of Art at 8. $20.

NEW YORK CHAMBER ENSEMBLE—Rorem's Septet, "Scenes from Childhood"; David Korevaar's Piano Concerto (world premiere); Griffes's *Three Tone Pictures;* Barber's *Medea* (original ballet score). Gould Hall, 55 E. 59th St. (355-6160), at 8. $15.

GREENWICH VILLAGE SINGERS, Mark Mangini conductor. Bach's *Magnificat;* Vivaldi's *Gloria.* Haft Auditorium, Fashion Institute of Technology, Seventh Ave. and 27th St. (387-8048), at 8. $12.

LA SPIRITATA—The vocal and instrumental consort performs works by Praetorius, Byrd, Hammerschmidt, others. Saint George's Chapel, Rutherford Place and 16th St., Manhattan (914-762-2873), at 8. $8.

JUILLIARD STUDENT RECITAL—American music of the 1980's performed by music, dance, and drama students. Alice Tully Hall at 8. Free; tickets required.

APPLE CHAMBER ENSEMBLE—With flutist William Dickerson. Works by Bach, Mozart, and Copland. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

RICHIE BEIRACH, jazz pianist. Mannes Concert Hall, 150 W. 85th St. (580-0210), at 5:30. Free.

MICHELLE WEINSTEIN and **ED THOMAS,** folk duo. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $6.

"HOMEWORKS"—With singer-songwriter John Kelly, improvisation artist Catherine Sands, and author Sarah Schulman. Benefit for The Friends Homeless Shelter. The 15th Street Meeting House, Rutherford Place and 15th St. (865-7115), at 8. $10 donation.

Saturday, January 25

COLLEGIATE CHORALE, Robert Bass conductor; featuring guest artists Martina Arroyo, Harolyn Blackwell, John Cheek, Mignon Dunn, and Leona Mitchell. William Bolcom's *Dancers* (world premiere); Haydn's *Te Deum;* excerpts from Poulenc's *Gloria* and Mendelssohn's *Elijah;* the "Triumphal" scene from Verdi's *Aida.* Carnegie Hall at 8. $15–$55.

KOREAN SYMPHONY ORCHESTRA OF NEW YORK—Alice Tully Hall at 8. $20–$30.

NEW YORK PHILHARMONIC—See 1/23.

LIZA MINNELLI—See 1/24.

BOYKAN BIRTHDAY CONCERT, Yehudi Wyner conductor; with soprano Jane Bryden, pianist Lois Shapiro, the Lydian String Quartet. All-Boykan program: Nocturne for Cello, Piano, and Percussion; Elegy for Soprano and Six Instruments; Piano Sonata No. 2; String Quartet No. 3. Merkin Concert Hall at 8. $10.

CORINNE STILLWELL, violinist. Weill Recital Hall at 5:30. $13.

"SCHUBERTIADE"—Baritone Hermann Prey, pianist Leonard Hokanson. Recital of art songs by Schubert/Goethe. 92nd Street Y at 8. $25.

KEVIN BURKE and **JOHNNY CUNNINGHAM,** fiddlers; with accordionist John Whelan, guitarists Mark Simos and John McGann. Irish and Scottish music. Symphony Space at 8. $15.

PREMIER, Katherine McKee conductor. Choral works by Rorem, Barber, Thea Musgrave, and Schuman. St. John's in the Village, Waverly Place and 11th St. (243-6192), at 8. $8.

DAVID BUECHNER, pianist. Henry Martin's *Preludes and Fugues;* Nin-Culmell's *From "Tonadas"* and *Douze Danses Cubaines;* Falla's Dances from *The Three-Cornered Hat;* Turina's Bailete, Op. 79; Gershwin's Second Rhapsody. Washington Irving High School, Irving Place and 16th St. (586-4680), at 8. $3.50.

REIKO KAMATA, koto player. Japanese zither music. Astor Garden Court, Metropolitan Museum of Art, at 6. Free with museum admission.

MAX BARROS, pianist. Works by Scarlatti, Mozart, Chopin, Villa-Lobos, and Vieira. Steinway Hall, 109 W. 57th St. (246-1100), at 6. Free; reserve.

OFRA HAZA, vocalist. See 1/23.

Sunday, January 26

TATIANA TROYANOS, mezzo-soprano/**BENITA VALENTE,** soprano. Program to be announced. Alice Tully Hall at 3. $25.

JOHN CRAIG BARKER, clarinetist. Weill Recital Hall at 5:30. $13.

EHRAN ELISHA ENSEMBLE—Saxophonist Louie Belogenis, reed player Paul Austerlitz, trumpeter Robert Rumbolz, electric guitarist Justin Perdue, double bassist Jeremy Chatzky, percussionist Ehran Elisha. Contemporary improvisational music. The Knitting Factory, 47 E. Houston St. (219-3006), at 7. $7, $9.

WINDWOOD DUO—Percussionist Gregory Zuber and flutist Patricia Zuber; with bassoonist Toni Lipton. Works of Hsueh-Yung Shen, Seymour Barab, Toru Takemitsu, Jon Deak, Debussy, Richard Rodney Bennett, Mark Watters. Mannes College of Music, 150 W. 85th St. (580-0210), at 2. Free.

PETER KAZARAS, tenor/**LURETTA BYBEE,** mezzo-soprano; with pianist Steven Blier. Janacek's *The Diary of One Who Vanished;* songs by Brahms, Liszt, others. Renee Weiler Concert Hall, Greenwich House School of Music, 46 Barrow St. (242-4770), at 5. $15.

FLORILEGIUM CHAMBER CHOIR, JoAnn Rice conductor. Handel's oratorio *Esther.* German Church, 315 W. 22nd St., Manhattan (718-387-2803), at 3. $10.

JUILLIARD STUDENT RECITAL—American music of the 1980's performed by music, dance, and drama students. Juilliard Theater, 155 W. 65th St. (769-7406), at 8:30. Free; tickets required.

THE OMEGA ENSEMBLE—Stravinsky's *L'Histoire du Soldat;* Ran's *A Private Game;* Brahms's Trio in B, Op. 8. Fifth Avenue Presbyterian Church, 7 W. 55th St., chapel entrance (362-2723), at 2. Free.

JUILLIARD PRE-COLLEGE ORCHESTRA, Alan R. Kay conductor. Berlioz's *Le Corsaire;* Elgar's Cello Concerto in E Minor, Op. 85; others. Juilliard Theater, 155 W. 65th St. (769-7406), at 3. Free; tickets required.

KEN SIMON GROUP—Jazz. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 7. $5.

KARL MOYER, organist. Saint Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 5:15. Free.

BARGEMUSIC—See 1/23. Today at 4. $18.

BRONX ARTS ENSEMBLE, Milton Rosenstock conductor; with narrator-vocalist Donald Collup. Stravinsky's *Pastorale;* Tchaikovsky's *Souvenir de Florence;* Rosenstock's *The Facts in the Case of M. Valdemar.* Russian Mission to the U.N. Residency, Mosholu Ave. and 255th St., Bronx (601-7399), at 2. $35.

BRONX SYMPHONY ORCHESTRA, George Rothman conductor; featuring violinist Victor Schultz. Saint-Saens's *Havanaise;* Kabalevsky's Violin Concerto in C (1948); Honegger's Symphony No. 4, "Deliciae Basiliensis"; Mozart's Overture to *The Abduction From the Seraglio.* Lehman Center for the Performing Arts, Bedford Park Boulevard West and Goulden Ave., Bronx (960-8247), at 3. Free.

ALBERT EINSTEIN SYMPHONY ORCHESTRA, Stephen Moshman conductor. All-Mozart program: Overture to *Cosi fan tutte,* K. 588; Serenade No. 9 in D, K. 320, "Posthorn"; Symphony No. 38 in D, K. 504, "Prague." Robbins Auditorium, Forchheimer Building, Albert Einstein College of Medicine, 1300 Morris Park Ave., Bronx (920-6666), at 2. Free.

ROOTS—The folk-music group performs Greek/Cypriot medieval and demotic poems, in song form, with two folk vocalists. Cultural Center of the Greek Archdiocese, 27-09 Crescent St., Astoria, Queens (718-626-7896), at 5. Free.

Monday, January 27

MICHIGAN STATE UNIVERSITY SCHOOL OF MUSIC CHAMBER ORCHESTRA AND UNIVERSITY CHORALE, Leon Gregorian and Charles K. Smith conductors; featuring soprano Meredith Zara, mezzo-soprano Claritha Buggs, tenor Keith Tonne, bass Christopher Grapentine. All-Mozart program: Missa in C, K. 257, "Credo"; Symphony No. 22 in C, K. 162; Church Sonata in C, K. 278; *Te Deum,* K. 141; Symphony No. 39 in E-flat, K. 543. Alice Tully Hall at 8. $10–$15.

JUILLIARD ORCHESTRA, Andre Previn conductor. Steven Stucky's *Son et Lumiere* (N.Y. premiere); Chopin's Piano Concerto No. 1 in E Minor, Op. 11; Vaughan Williams's Symphony No. 2, "A London Symphony." Avery Fisher Hall at 8. $5, $10.

CHELSEA CHAMBER ENSEMBLE—Piston's Three Pieces for Flute, Clarinet, and Bassoon (1926); Stravinsky's *L'Histoire du Soldat;* Samuel Gardner's *To a Soldier:* Quintet in F Minor for Strings and Piano (1925); Poulenc's Trio for Oboe, Bassoon, and Piano (1926); David Sampson's *Four Winds* (premiere). Weill Recital Hall at 8. $15, $25.

ROBERT DeCORMIER SINGERS AND CHAMBER ENSEMBLE, Robert DeCormier conductor. Music inspired by the poetry of Robert Burns, including works by Beethoven, Haydn, Mendelssohn, Shostakovich, Paul Alan Levi, William Mayer; DeCormier's *The Jolly Beggars.* Merkin Concert Hall at 8. $15. Pre-concert lecture with DeCormier at 7.

MARTINA MUSACCHIO, soprano; with pianist Gui-Michel Caillat. Works by Dallapiccola, others. Swiss Institute, 35 W. 67th St. (496-1759), at 6:30. Free.

PATRICIA SPENCER, flutist. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

JUDITH ALBAN-WILK, soprano/**ELIO LA MANNA,** tenor. Art songs, arias and duets. Mark Goodson Theater, 2 Columbus Circle (841-4117), at 12:30. Free.

Tuesday, January 28

NEW YORK PHILHARMONIC—See 1/23. Tonight at 7:30. Pre-concert Mozart recital at 6:30; free for ticketholders.

NORTH/SOUTH CONSONANCE ENSEMBLE—Featuring soprano Eva de la O, saxophonist Paul Cohen, and pianist-conductor Max Lifchitz. Premieres of works by American and Latin American composers: George Belden's *The Masque;* Richard Nanes's String Quartet No. 3; Aurelio de la Vega's *Testimonial;* Lifchitz's *Night Voices No. 12.* Merkin Concert Hall at 8. $12.

LIZA MINNELLI—See 1/24.

LISA KIM, violinist; with pianist Akira Eguchi. Works by Beethoven, Ysaye, Dvorak, others. Weill Recital Hall at 8. $10.

"SCHUBERTIADE"—Pianists Vladimir Feltsman and Joseph Kalichstein, violinist Gyorgy Pauk, baritone Hermann Prey, flutist Paula Robison, the Tokyo String Quartet. Lieder and virtuoso works by Schubert, including "Trockne Blumen"; Introduction and Variations for Flute and Piano; Fantasy in C for Violin and Piano; "Wanderer" Fantasy for Solo Piano; variation movement from String Quartet in D Minor, "Death and the Maiden." 92nd Street Y at 8. $25.

THE FAIRFIELD ORCHESTRA, Thomas Crawford conductor; with violinist Linda Quan and cellist Myron Lutzke. J. Haydn's Symphony No. 80; M. Haydn's Symphony in D; Beethoven's Romance in G, Op. 40; J. C. Bach's Sinfonia Concertante in A for Violin and Cello. Church of St. Mary the Virgin, 145 W. 46th St. (921-2939), at 8. $20, $25.

WILLIAM RILEY AND THE PRINCETON BAROQUE ENSEMBLE—Eighteenth-century chamber music for voice and period instruments. St. Bartholomew's Church, 109 E. 50th St. (751-1616), at 6. $5.

JUILLIARD STUDENT RECITAL—See 1/26. Tonight at 8.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. Tickets: Mon.–Thur. $19–$125; Fri., Sat. $20–$125. 1/22 at 8: Mozart's *Don Giovanni,* Badea conducting; James, Schuman, Shin, Winbergh, Ramey, Noble, Short, Salminen. 1/23 at 8: First performance of Puccini's *Turandot;* production by Franco Zeffirelli, sets designed by Zeffirelli, costumes designed by Dada Saligeri and Anna Anni, choreography and supervision of stylized movement by Chiang Ching, lighting designed by Gil Wechsler, stage direction by David Kneuss; Nello Santi conducting; Jones, Stratas, Popov, Ghiuselev, Laciura, Forest, Croft, Velis, Courtney. 1/24 at 8: Wagner's *Der Fliegende Hollander,* Conlon conducting; J. Martin, West, Morris, Plishka, Kaasch, Dunn. 1/25 at 1:30: Donizetti's *L'Elisir d'Amore,* Panni conducting; Battle, Pavarotti, Pons, Plishka, Grant Murphy. 1/25 at 8: *Don Giovanni;* same as 1/22. 1/27 at 8: First performance of Beethoven's *Fidelio;* production by Otto Schenk, sets and costumes designed by Boris Aronson, lighting designed by Gil Wechsler, stage direction by Bruce Donnell; Christof Perick conducting; Behrens, Sylvia McNair (debut), Reiner Goldberg (debut), Kaasch, Wlaschiha, Salminen, Held, Forest, Courtney. 1/28 at 8: *Turandot;* same as 1/23.

COMPILED BY SARAH GLEACHER

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/23. Tickets: $8–$52. 1/22 at 8: *The Goldberg Variations; The Four Seasons.* 1/23 at 8: *Mozartiana; The Waltz Project; Symphony in C.* 1/24 at 8: *Jewels.* 1/25 at 2: *Divertimento No. 15; The Waltz Project; The Concert.* 1/25 at 8: *The Goldberg Variations; Slaughter on Tenth Avenue.* 1/26 at 1: *Jewels.* 1/26 at 7: *Divertimento No. 15; The Waltz Project; Slaughter on Tenth Avenue.* 1/28 at 8: *Les Petits Riens; Mozartiana; Prague Symphony.*

Twyla Tharp and Dancers

CITY CENTER—1/28–2/9. Tickets: $25–$40. 1/28 at 7:30: Guest appearance by Patrick Dupond, dancer and director of the Paris Opera Ballet. N.Y. premiere of *Octet,* music by Edgar Meyer; N.Y. premiere of *Grand Pas: Rhythm of the Saints,* music by Paul Simon; N.Y. premiere of *Men's Piece; Ocean's Motion.*

Altogether Different

JOYCE THEATER—Through 1/26. Tickets: $15. New works by seven artists. 1/22 at 8: Peter Pucci Plus Dancers: *Broken Song; Rapt; Charnel House; Love Duets; Heir of Civility; Flick & Flack.* 1/23 at 8: Molissa Fenley: *Inner Enchantments; Place; Threshold.* 1/24 at 8: Sally Silvers & Dancers: *Vigilant Corsage; Dash Dash Slang Plural Plus; Oops Fact; The Bubble Cut; Grand Guignol; Along the Skid Mark of Recorded History.* 1/25 at 2: Molissa Fenley; same as 1/23. 1/25 at 8: Doug Varone and Dancers: *Nocturne; Stranded Landfish (Who Can I Tear To Pieces, If Not My Friends); Home; Force Majeure.* 1/26 at 2: Sally Silvers & Dancers; same as 1/24. 1/26 at 7:30: Molissa Fenley; same as 1/23.

Nikolais and Murray Louis Dance Co.

JOYCE THEATER—1/28–2/9. Tickets: $25. 1/28 at 8: *Temple; Sextet* from *Graph; Index;* world premiere of Nikolais's *Aurora,* music by Jon Scoville; *Bach II.*

Other

AMERICAN TAP DANCE ORCHESTRA—1/24 at 8: The troupe performs new choreography; $12. 1/25 at 8: Tap jam with special guest Kevin Ramsey and pianist Bruce Barth; $12. Woodpeckers Tap Dance Center, 170 Mercer St. (219-8284).

ANDREA DEL CONTE—With the American Spanish Dance Theatre, Thalia Spanish Theatre, 41-17 Greenpoint Ave., Queens (718-729-3880). 1/24 at 8. $13.

CLARINDA MAC LOW—Mac Low directs herself and eight other dancers in *The Silver Curtain.* Performance Space 122, First Ave. and 9th St. (477-5288). 1/23–1/26 at 9. $10.

ELIZABETH SWADOS—*Book of Job.* Swados's Job, a clown, is "an allegory for the nineties." One Dream Theatre, 232 W. Broadway (219-1160). 1/22–1/25 at 8; 1/26 at 3. $15.

EVIDENCE—The dance company performs a work by Ron Brown. St. Mark's Church, Second Ave. and 10th St. (529-2318). 1/23–1/26 at 8:30. $10.

HERNANDO CORTEZ AND DANCERS—Cortez, a dancer with the Paul Taylor Dance Company, presents his own choreography. Merce Cunningham Dance Studio, 55 Bethune St. (942-0077). 1/24–1/25 at 9. $10.

OFRA HAZA—With the Amka Oshrat Yemenite Dance Troupe. See "Concerts," 1/23.

SAEKO ICHINOHE & CO.—The choreographer combines Japanese and Western dance movements. Continental Atrium, 180 Maiden Lane. 1/22 at 12:15. Free.

UMA SHARMA—The Kathak dancer and choreographer is accompanied by tabla and sarod music, and vocals. Sivananda Yoga Center, 243 W. 24th St. (255-4560). 1/25 at 6. $10.

YANCEYDANCE-THEATRE—Premieres of *Ne Lachez Pas Les Patates,* an ensemble piece, and a solo work titled *Window of Time.* Ohio Theater, 66 Wooster St. (614-0356). 1/23–1/25 at 8; 1/26 at 3. $10.

COMPILED BY SARAH GLEACHER

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: warm carpaccio with fontina and speck, black linguini, red snapper sauted with fennel white wine sauce. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties 20–100. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, TM, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

CHINA REGENT—130 Liberty St., 2nd fl. (432-1212). Casual. Chinese. Spcls: Regent jumbo shrimp, sesame chicken, orange flavor beef. Res. sug. L & D Mon.–Fri. 11 a.m.–9, Sat. noon–3. Private parties for 10–100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DUANE PARK CAFE—157 Duane St., bet. Hudson St. and W. Broadway. (732-5555) Casual. American. Spcls: homemade pasta, crispy skate with ponzu, Cajun rib-eye steak, roast rack of lamb with couscous. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE, TM.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

South Street Seaport

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

SEQUOIA—Pier 17, 111 John St. (732-9090). Casual. American. Spcls: grilled Jamaican jerk-spiced tiger prawns, fillet of fresh Caribbean snapper, Sequoia's blacksmith steak. L and D Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 4 a.m. Private parties for 50–200. Dancing Fri.–Sat. after 11. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701/727-3350). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Ent. **(M)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, TM, V.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 kinds of chili, chicken tortilla pie, fajitas, fruit margaritas. Res. nec. L Mon.–Fri. 11:30–4:30. Br Sat.– Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.– Sat. to 1 a.m. **(I)** **MC, TM, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

14th–42nd Streets, East Side

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: bucatini calabrese, pollo tri folato, poached salmon with cucumber dill sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Private parties for 25–200. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Casual. American. Spcls: Maryland crab cakes, burgers, grilled meat and fish. Res. sug. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Jazz Mon.–Fri. from 5, Sat.–Sun. from 9:30. **(I–M)** **AE, CB, DC, MC, TM, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, TM, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: pecan coated goat cheese with peach chutney, grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10:30. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M)** **AE, DC, MC, V.**

LA MAISON JAPONAISE—125 E. 39th St. (682-7375). Casual. French-Japanese. Spcls: wasabi mignon, roast duck maison, chicken flambe. Res. sug. L Mon.–Fri. 11:45–2:30. D Mon.–Sat. 5:30–10:30. Private parties for 25–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: blue-corn salmon cake, shrimp and roasted corn tomale, red snapper roasted in banana leaves, smoked and grilled pork loin with apricot serrano chili sauce. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, TM, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, TM, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: smoked salmon sandwich with celeriac salad, grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: warm terrine of wild mushrooms with roast shallot-hazelnut vinaigrette; escargots simmered with baby white beans, frisee, proscuitto and "parsley pesto"; grilled marinated

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Owner: John Piscina

chicken breast with eastern spices and cracked wheat, lentil and mint pilaf, yellowfin tuna burger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight, Sun. 5–9:30. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA CENTRAL—227 Tenth Ave., bet. 23rd–24th Sts. (620-0230). Casual. American. Spcls: pan-seared scallops, shepherds pie, grilled breast and confit of duck. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sun. 11:30 a.m.–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. to 10. **(M)** **AE, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

MARIO'S SEAFOOD—7 E. 30th St. (532-7787). Casual. Northern Italian seafood. Spcls: snapper Mediterranean style, veal masala, broiled salmon. Res. nec. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 4–9:30. Closed Sat.–Sun. **(M)** **AE, MC, V.**

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.–Sat. noon–10. Private parties for 100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: yellow fin tuna with balsamic vinegar, black pepper fettuccine with grilled shrimp, pan-roasted sea-scallops with roast garlic vegetables. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M-E)** **AE, CB, DC, TM.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

8½ RESTAURANT—208 E. 52nd St. (759-7373). Casual. Southern Italian. Spcls: antipasto salad, pasta aurora with sundried tomatoes, breast of chicken Positano, (all dishes served family style). L Mon.–Fri. 11:45 a.m.–3. D Mon.–Sat. 5–10. Private parties for 25. Closed Sun. **(I-M)** **AE, CB, DC, MC, TM, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thu. 5:30–10:30, Fri.—Sat. to 11. **(M-E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

ORSINI'S—227 E. 50th St. (750-5315). Jacket required. Modern Italian. Spcls: carpaccio di salmone with caper sauce, lasagnette al pesto, pollo mimosa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

ROCKY LEE—987 Second Ave., bet. 52nd and 53rd St. (753-4858). Casual. Italian. Spcls: pizza; shrimp, sole and broccoli tortellini in white wine sauce; chicken Palermo. Res. sug. L Mon.–Fri. noon–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar,"vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30

a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Baltimore crabcakes, pan-seared rib-eye steak, roasted cod with herb lemon butter. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

APERITIVO—29 W. 56th St. (765-5155). Jacket required. Italian. Spcls: homemade pasta, plume de veau, agnolotti. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, TM, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V.**

JEWEL OF INDIA—15 W. 44th St. (869-5544). Casual. Indian. Spcls: chicken tikka masala, tandoori prawns, lamb vindaloo. Res. sug. Buffet L daily noon–3. D daily 5:30–11. Pre-fixe D. Private parties for 30–150. Free D parking from 5:30. **(M)** **AE, DC, MC, TM, V.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(M–E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., *in the Parker Meridien* (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, petto di pollo alla parmigiana, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M) The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: wild mushroom raviolis topped with fresh parmesan "au gratin", salmon "antibose" on a bed of artichokes and wild mushrooms, roasted duck breast with black currant sauce and potato crepes. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Br Sun. 11:30 a.m.–2:30. Dancing. Private parties. Closed Sun.–Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: SeaGrill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30 with free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, TM, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: black bean cakes with dandelion greens and cajun crawfish, warm lobster tostada salad with chili avocado sauce, seared loin of venison with white bean-broccoli rabe succotash and pistachio pesto. L Tue.–Sat. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to 11:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.–3. Cocktails 4–1 a.m. Pre-theater D daily 5:30–10:30. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Contemporary-American. Spcls: smoked North Atlantic salmon, spaghetti salad and osetra caviar, grilled free range chicken breast with white canellini beans and sweet red pepper sauce, coconut parfait with passion fruit sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sat.–Sun. 11:30 a.m.–2:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, V.**

LE CHANTILLY—106 E. 57th St. (751-2931). Formal. Classical French. Spcls: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.–Sat. noon–3:30. D Mon.–Sat. 6–11. Private parties for 22. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC, TM.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, TM, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, TM, V.**

ZONA ROSA—211 E. 59th St. (759-4444). Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M)** **AE, CB, DC, MC, TM, V.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Jacket required. Contemporary American. Spcls: sauteed salmon fillet with hazelnut and tangerine, cornmeal fried rabbit with spaghetti, spicy beef tenderloin with mashed red potatoes and watercress, devil's food and peanut butter cake. Res. sug. D only Mon.–Sat. 7–midnight. Late supper 11:30–2 a.m. Private parties for 75-600. Dancing Mon.–Sat. from 7–4 a.m. Closed Sun. **(E)** **AE, DC, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

GIRASOLE—151 E. 82nd St. (772-6690). Casual. Italian. Spcls: orechietti, venison sauteed with red wine, osso buco. Res. nec. L daily noon–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 35. **(M)** **AE.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LES PLEIADES—20 E. 76th St. (535-7230). Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

MAMBO GRILL—174 E. 82nd St. (879-5516). Casual. Continental-Venezuelan. Spcls: pabellon criollo, grilled seafood, roast leg of pork. Res. sug. Br Sun. noon–4. D daily 5–midnight. Bar till 2 a.m. Ent. Wed. 8:30–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PETALUMA—1356 First Ave., at 73rd St. (772-8800). Casual. Northern Italian. Spcls: brick-oven pizza, veal chop, linguine al pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat.–Sun. noon–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. **(M)** **AE, CB, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L

Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)**
AE, CB, DC, MC, V.

PRIMOLA—1226 Second Ave., at 64th St. (758-1775). Casual. Italian. Spcls: panzoti Genovese, imported branzino grilled with fresh herbs, roast veal thinly sliced with roast potatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 5–11. **(M–E)**
AE.

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12.30 a.m. Fri.–Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. **(I)** **AE, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)**
AE, CB, DC, MC, V.

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sun. 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: artichoke ravioli with a ragout of rabbit and cepes in a light truffle-scented broth; roast snapper with a gratin of endive and mustard sauce; roast loin of lamb with savoy cabbage, lamb sausage, bulgar, pignolis, raisins and peppers. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)**
AE, CB, DC, MC, V.

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

VINSANTO—1619 Second Ave., at 84th St. (772-3375). Casual. Northern Italian. Spcls: black linguini with spicy tomato sauce, pollo Vinsanto, tagliata al rosmarino, brick oven pizza. Res. for 4 or more. D only Sun.–Thu. 5–11, Fri.–Sat. to 12:30 a.m. Pre-theater D 5–7. Jazz Fri.–Sat. 11–2 a.m. **(M)** **AE, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 1–3. D Mon.–Thu. 3:30–11, Fri.–Sat. to midnight, Sun. 3–11. **(M)**
AE, DC, MC, V.

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)**
AE, CB, DC, MC, V.

SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. 8 a.m.–10:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)**
AE, DC, MC, TM, V.

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)**
AE, DC, MC, V.

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)**
AE, CB, DC, MC, V.

QUEENS

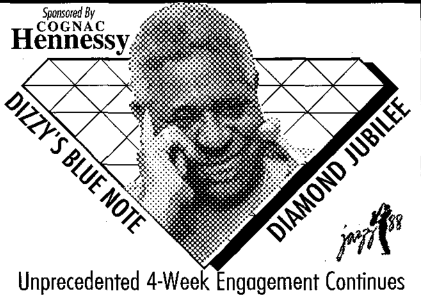
ALBERTO—98-31 Metropolitan Ave., Forest Hills (718-268-7860). Casual. Northern Italian. Spcls: tortelli, three moschettieri, venison stew with polenta. Res. sug. D only Mon.–Thu. 5–11, Fri.–Sat. to 11:30, Sun. 4–10. **(M)** **AE, DC, MC, V.**

LE TRIOMPHE—21-50 44th Drive, Long Island City (718-706-0033). Casual. Classic French-provencale. Spcls: le jarret de veau, rouget au basilic, supreme de volaille Marrakech. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11, Sun. 3–9. Private parties for 40. Pianist Fri.–Sat from 8–10. **(M–E)**
AE, CB, DC, MC, V.

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)**
AE, CB, DC, MC, V.



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OTHER EVENTS

COMPILED BY GIA KOURLAS

ANTIQUE SHOW—Jacqueline Sideli gears up for her third **From Pilgrim to Pop at the Puck,** an art and antique show, 1/25–26. Hours: 11 a.m.–6 ($6); early buying is 1/25, 9 a.m.–11 a.m. ($25/couple). At the Puck Building, Lafayette and Houston Sts. Call for more information (219-8018).

BENEFITS—Boys Harbor Inc., an educational resource for children from East and Central Harlem, holds **Forever Young,** a benefit to support its literacy program. On 1/27 in Madison Sq. Garden's Play by Play Club, 31st St. and Seventh Ave. Cocktails at 6; special seating for Rod Stewart concert follows at 8. $150–$500; reserve (370-7180). . . .**Lion's Rock Restaurant,** 316 E. 77th St., presents **The Un-Super Bowl Sunday** on 1/26, 5–11. Includes a fashion show by AnnTaylor and entertainment by Saunders & Lanham Vocal & Jazz Group. Proceeds benefit Miracle Makers, an organization to support abused women and children. Please bring a can of food, an article of clothing, or a small cash donation. Call for more information (988-3610) . . .**Rock & Roll for the Public Schools,** a concert to benefit P.S. 87 and I.S. 44 in Manhattan is set for 1/24. Includes performances by Charley Thomas and the Drifters, Arlene Smith and the Chantels, and Earl Carroll. At Symphony Space, 2537 Broadway at 95th St. Times: 6:15 and 9:15. $10–$20 (764-6330). . . .**The 92nd Street Y,** 1395 Lexington Ave., holds **Broadway Jazz** on 1/22 to benefit the Y's School of the Arts. Jazz pianist and composer Dick Hyman hosts; performers include Bobby Short, Dorothy Loudon, and Ken Peplowski. At 7:30 in Kaufmann Concert Hall; a buffet reception follows. $75, $100; reserve (415-5488).

RAINFOREST ALLIANCE—The Rainforest Alliance and the New York Botanical Garden's Institute of Economic Botany presents a symposium on **Tropical Forest Medical Resources and the Conservation of Biodiversity,** 1/24–25. Registration for both days is at 8 a.m.; lectures begin at 8:30 and run until approximately 5. At the Rockefeller University's Caspary Auditorium, 66th St. and York Ave. $95; call for more information (941-1900).

PERFORMANCES—The Ice Capades continues performances, 1/23–26, at Madison Square Garden for fourteen shows. Features the "World of Hanna-Barbera" and performances by Elena and Vladimir Bougoulioubov, Tom Dickson, and Catarina Lindgren. Call for times and tickets; $8, $14, $16.50 (465-MSG1). . . .**The Ice Theatre of New York** presents a free ice concert at Rockefeller Plaza, Fifth Ave. at 47th St., on 1/22 at 1. Rain date is 1/23 (505-7838). . . .**The American Indian Community House,** 404 Lafayette St., presents two one-act plays by dramatist Hanay Geigomah: **Grandma** (with Gloria Miguel) and **Grandpa** (with Louis Mofsie). On 1/24 at 8. $12.50, $15; reserve (598-0100). . . .A free performance of Shakespeare's **Love's Labour's Lost** is set for 1/24–25, 27–31, and 2/1 at 7:30; 1/25 and 2/1 at 2:30. At the New School, Theatre 001, 66 W. 12th St., between Fifth and Sixth Aves. Reserve (688-0945). . . .**Pace University** and **the United Chinese Student Association** presents its **Eighth Annual Chinese New Year Extravaganza** on 1/28, noon–1:30. In the Pace Downtown Theater, Schimmel Ctr. for the Arts, Spruce St. between Park Row and Gold St. Features traditional dances. Free (346-1444). . . .**The Kitchen,** 512 W. 19th St., wishes to answer "How did an American family come to be happy?" with **Dialectica/Diabolico or Dog Spelled Backwards,** 1/23–26 at 8:30. $15; reserve (255-5793). . . .**Dance Theater Workshop** continues performaces of Marty Pottenger's play **Dirt,** about six former, now permanent, New Yorkers, all buried in the same Brooklyn cemetery. At the Bessie Schonberg Theater, 219 W. 19th St. Hours: 1/23–25 at 8, 1/26 at 3. $12; reserve (924-0077). . . .**The Mind King,** Richard Foreman's new work exploring consciousness at war with itself continues through 3/1 at the Ontological-Hysterical Theater, Second Ave. and 10th St. Times: Thu.–Sun. at 8. $10; reserve (533-4650). . . .**The WOW Cafe** continues performances of **4 Women Snuff 1,000 Points of Light,** a satirical play by Obie winner Susan Young in collaboration with Gail Freund. Subtitled **The Unauthorized Roasting of Peggy Noonan and the Reagan-Bush Boys,** the play is a fantasy based on Noonan's autobiography, *What I Saw at the Revolution.* Runs through 1/25, Fri.–Sat. at 9. At 59 E. 4th St. $8; reserve (460-8067).

LECTURES, DISCUSSIONS, AND READINGS—The Poetry Center of the 92nd Street Y, 1395 Lexington Ave., presents **State of the Arts II: Contemporary American Drama** on 1/27 at 8. This panel discussion includes Robert Brustein, John Guare, Arthur Kopit, Wendy Wasserstein, George C. Wolfe, and Rocco Landesman. $10 (415-5440). The Everett Institute at the 92nd Street Y presents **Yehuda Bauer** on 1/26 from 10 a.m. to 4:30 discussing **The Holocaust in Historical Perspective.** $50; reserve (996-1100). . . .**The Poetry Project,** St. Mark's Church at Second Ave. and 10th St., presents **Cecil Taylor & Clark Coolidge** on 1/22 at 8, **Epiphany Albums: "The Record that Changed My Life"** on 1/24 at 10:30, and **Gillian McCain & Jeannie Hutchins** on 2/27 at 8. $5; call for more information (674-0910). . . . .**Symphony Space** presents its highly acclaimed literary series **Selected Shorts: A Celebration of the Short Story** on 1/22 at 6:30, with a program devoted to **A Sense of Place** and hosted by Christopher Tilghman and Peter Matthiessen. At 2537 Broadway at 95th St. $11 (864-1414). . . .**Gloria Steinem** reads from *Revolution From Within* on 1/22 at 7 at Brentano's, 597 Fifth Ave. at 48th St. Free (826-2450). . . .**Al Gore** (*Earth in the Balance: Ecology and the Human Spirit*) reads on 1/22 at 7:30 at Shakespeare & Co., 2259 Broadway. Free (580-7800). . . .**The National Psychological Association for Psychoanalysis** presents **The Return of the Repressed: Psychoanalysis and Its History.** Speakers include Peter Swales, Sonu Shamdasani, and John Kerr. On 1/25 at 10:30 a.m. at Trinity School, 139 W. 91st St. $15 (924-7440).

TOURS

URBAN EXPLORATIONS—1/25 from noon to 3, **Chinatown.** A look at the architecture and history of this bustling Chinese-American community. . . .1/28 from 10 a.m. to 1, **The Art Deco Era,** an exploration of buildings influenced by the "Jazz Age." $15; register (718-721-5254).

BEST PLACES TO KISS IN NEW YORK CITY—2/22 at noon, a two-hour tour of Greenwich Village's most romantic spots. Call the Events Specialty Exchange for meeting place and reservation. $7 (518-4059).

EYE ON ART—1/22, 25 at 11 a.m., "Midtown Art," visit galleries, corporate collections, and satellite museums while learning how businesses combine art with public spaces. $32; reserve (877-5117).

BIG ONION WALKING TOURS—1/26 at 1, **Jewish East Side and Chinatown:** A tour through the historic Jewish settlement and the ever-expanding Asian community currently absorbing it. $9; reserve (439-1090).

NEW YORK DOUBLE-DECKER BUS TOURS—Authentic London double-decker buses complete with guide stop at ten tourist attractions on a continuous loop from Battery Park to Grand Army Plaza. Tours start at 10 a.m. and 2 daily except Weds. $15 (967-6008).

ADVENTURE ON A SHOESTRING—1/26 at noon, **Elegant Murray Hill.** . . .1/26 at 3, **Historic Chelsea.** $5; reserve (265-2663).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—1/26 at 1, **La Dolce Via.** A tour through the Italian-American neighborhood of lower Manhattan focusing on the impact of the Italian culture on New York. From the museum, 97 Orchard St. $12, seniors and students $10 (431-0233).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 1/25 at 6, **Ghosts After Sunset;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . .1/26 at 2: **Chelsea Saints and Sinners;** meet at the Flatiron Building at 23rd St. and Broadway for a tour through the history, architecture, and characters of historic Chelsea. . . .1/25 at 6: **Ye Olde Tavern Tour;** Meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .1/26 at 2: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .1/25 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land. . . .1/26 at 2: Historic Greenwich Village; meet at Washington Sq. Arch to hear about folklore, architecture, and history.

URBAN PARK RANGERS—Walks and workshops; phone for details of the weekend programs. **Bronx** (548-7070). **Brooklyn** (718-287-3400). **Manhattan** (427-4040). **Queens** (718-699-4204). **Staten Island** (718-667-6042).

NEW YORK PUBLIC LIBRARY—"Between the Lions," a one-hour tour of the **Central Research Library,** Fifth Ave. and 42nd St., that includes anecdotes about art, history, literature, and architecture. Daily except Sun., Mon., and holidays at 11 a.m. and 2, from the visitor information desk. Free (930-0501). Also, daily at 12:30 and 2:30, tours of the current **Gottesman Hall Exhibit.** Free (930-0501). . . . **New York Public Library for the Performing Arts,** 40 Lincoln Center Plaza at 65th St. (870-1670): Tours of the dance, theater, music, and recorded-sound collections; each Wed. at 2. Free. . . . **Mid-Manhattan Library,** Fifth Ave. at 40th St. (340-0934). Tours of the largest circulating and reference library in the branch system; Mon., Wed., Fri. at 2:30. Free.

NATURE WALKS—At Brooklyn Botanic Garden, 1000 Washington Ave. Brooklyn (718-622-4433): 1/26 at 1: **Too Much, Too Little,** a tour of the Trail of Evolution, the Aquatic House, and the Desert House with Garden Guide Consuelo Seidel. Free. . . . New York Botanical Garden, 200th St. and Southern Blvd.: guided tours of the **Enid A. Haupt Conservatory,** Thur. at 1:30, Sat. and Sun. between 11 a.m. and 4. **Forest Tours,** Sat., Sun., and holidays at 1:30 and 3:30, Thurs. at 2. Free with $3 Conservatory admission (seniors and students $2).

COMPILED BY KATE O'HARA

SPORTS

BASKETBALL—Knicks, Madison Square Garden (465-MSG1). $12–$45. 1/29 at 7:30 vs. Washington. . . .New Jersey Nets, Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). $10–$28. 1/22 at 7:30 vs. Phoenix. 1/24 at 7:30 vs. Miami.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $12–$45. Next home game: 2/5 at 7:30 vs. Pittsburgh. . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $10–$30. 1/23 at 7:35 vs. Toronto. 1/25 at 2:05 vs. Pittsburgh. . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N. J. (201-935-6050). $14–$24. 1/25 at 7:35 vs. Detroit.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

HE PAPER BAG PLAYERS—You Won't Believe This, But... These seasoned entertainers return with a brand-new show featuring a family who keeps getting lost, a leaky faucet that chases the plumber, and alligators who do the "swamp stomp"; for ages 4–9. Sat. and Sun. at 2; through 3/8. Symphony Space, Broadway and 95th St. (864-5400). $12.*

TORY SALAD V—A collection of children's books are brought to the stage with song, dance, and audience participation. Among the titles: *Amelia Bedelia, Miss Nelson Is Missing*, and *Goodnight Moon*; for ages 3–12. 1/25 at 2. Martin Theatre, The Dalton School, 108 E. 89th St. (722-5160). $6.50.

HE LAST PHOENIX—An evil alchemist captures the last Phoenix egg and plans to prevent the bird of fire from hatching; for ages 5–11. Sat. and Sun. at 1; through 3/8. Wings Theatre in the Archive, lower level, 154 Christopher St. (627-2961). $5; reserve.

IENRY STREET SETTLEMENT—Tales From Many Lands. David Gonzalez tells tales about kings, queens, skeletons, and trolls from around the world; for ages 4–12. 1/26 at 2. Louis Abrons Arts Center, 466 Grand St. (598-0400). $2.50; adults $3; reserve.

ILLY BILLY—That famous clown entertains with magic, balloons, and storytelling; for ages 3 and up. 1/25 at 1. Proceeds benefit the scholarship and development fund at the Jack and Jill School at St. George's Church, 209 E. 16th St. (475-0855). $4.

OB: A CIRCUS—A special combination of the classical biblical tale and Big Apple Circus clowns create a modern-day story; for ages 3 and up. Wed.–Sat. at 8; Sun. at 3. Under One Roof Theatre Company, One Dream Theatre, 232 W. Broadway. (219-1166). $5; adults $15; reserve.

ETURN TO THE FORBIDDEN PLANET—A rock and roll musical where the audience goes on a space mission with mile-high beehived chicks who sing fifties songs; based loosely on Shakespeare's *Tempest*; for ages 10 and up. Warning: it's a two-and-a-half hour show, with one intermission. Tue.–Fri. at 8; Sat. at 6 and 10; Sun. at 2 and 6. Variety Arts Theatre, Third Ave. and 14th St. (239-6200). $31–38.50; reserve.

IICHAEL TAUBENSLAG PRODUCTIONS—The Little Mermaid. 1/26 at 1 and 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $5; reserve.

OOKS OF WONDER—Storytelling Sundays. For ages 3 and up. 1/26 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 Seventh Ave., at 18th St. (989-3270). Free.

VEST END GATE—Magical David. Songs, magic and fun; for ages 4–10. 1/25 at 1. 2911 Broadway, bet. 113th and 114th Sts. (662-8830). $6; reserve.

ACK AND THE BEANSTALK—Presented by the Marionette Theater; for ages 2 and up. Sat. at noon and 3. Swedish Cottage Theater, two blocks south of the Delacorte Theater, east of Central Park's 81st St. entrance. (988-9093). $4; adults $5; reserve.

LFRED THE DRAGON MEETS THE WIZARD—Shy Alfred asks the audience for help in capturing the wizard, who is casting evil spells on everyone; for ages 3–7. Sat. at 3; through June. New Media Repertory Co., 512 E. 80th St. (734-5195). $6; adults $7; reserve.

HE LITTLEST CLOWN—A full-scale musical about a girl growing up in a circus; for ages 4–12. Sat. and Sun. at 1, followed by a dance party; optional lunch at 12:30. Pixie Judy's Musical Theatre, Theatre East, 211 E. 60th St. (838-8528). $14.95; with meal $19.95; reserve.

HEATREWORKS/USA—Class Clown. A musical about a seven-year-old boy who can't read; for ages 8 and up. 1/25 at 10:30 a.m. and 12:30; 1/26 at 12:30. Promenade Theatre, 2162 Broadway, at 76th St. (677-5959) or (307-7171). $15.

THE PUPPET COMPANY—Harmony Castle. Featuring Prince Tune, Princess Melody, sad King Stentor, and an evil magician. Sun. at 1 and 3; through 4/26. Metropolis Cafe, 31 Union Square West (741-1646). $7; reserve.

CHILDREN'S MAGIC MATINEE—Performers Bob McAllister and Imam lead this hour-long show with audience participation; for ages 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET PLAYHOUSE—Folk Tales From Around the World. Presented by the Big Apple Puppets. 1/25 and 26 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and magician David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Humpty Dumpty Falls in Love,** Sat. and Sun. at 1:30, and **Little Red Riding Hood,** Sat. and Sun. at 3; for ages 2–10; through 3/29. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

NEW YORK PUBLIC LIBRARY—Free programs. **Storytime.** With Getchie Argetsinger; for ages 7–12. 1/22 at 3:30. Jefferson Market Branch, 425 Ave. of the Americas (243-4334). . .**A Mind Is a Terrible Thing to Waste.** Magic and illusion in celebration of Martin Luther King Jr.; for ages 6–12. 1/22 at 4. Countee Cullen Branch, 104 W. 136th St. (281-0700). . .**Stories and Songs From France.** Movement and audience participation with Patrick Lo Re; for ages 4–7. 1/22 at 4. Bloomingdale Branch, 150 W. 100th St. (222-8030). . .**The Fisherman and His Wife.** With Mark McKillip of the Puppet Art Troupe; for ages 3–7. 1/28 at 4. Hamilton Fish Park Branch, 415 E. Houston St. (673-2290).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Beauty and the Beast. Hand-carved wooden marionettes; Escargot, a snail child; magic trees of the enchanted wood; and a "live" actor tell a tale to the music of French composer Jules Massenet; for ages 4 and up. Sat. and Sun. at 12:30. Also, Sun. at 3; through 4/18. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.*

ONE FAMILY, ONE PLANET—The themes of ecology, friendship, freedom, and peace are expressed in songs, stories, and play action; for ages 4–10. 1/26 at 2. Walt Whitman Hall, Brooklyn Center for the Performing Arts at Brooklyn College, one block from the intersection of Flatbush and Nostrand Aves. (718-434-1900). $6; reserve.

REVELATIONS—See the Carlota Santana Spanish Dance company, part of a series in the ninth season of arts-in-education programming; for ages 5–12. 1/23 at 10 and 11:30 a.m. Colden Center for the Performing Arts, Queens College, L.I.E. service road bet. exits 23 and 24, Flushing (718-793-8080). $3; reserve.

CENTRAL PARK PROGRAMS—Belvedere Castle: Bird Feeders. Help the birds during the cold season by building a feeder with the Birder of Belvedere; for ages 5–11. 1/25 at 1. 79th St., south of the Great Lawn (772-0210). Free; reserve.

THE MUSEUM OF TELEVISON AND RADIO—Re-creating Radio. A workshop where children read scripts and operate sound effects to learn about mystery, adventure, and science-fiction radio programs; for ages 8–13. Sat. at 10 a.m. $5; advance tickets recommended. (621-6600). . .Television adaptations of classic children's books; for ages 3–7. **Weekend Screenings: Peter Pan.** Sat. and Sun. at 1; through 2/29; museum admission. 25 W. 52nd St. (621-6600). Hours: Tue.–Sun. noon–6; Thurs. until 8. $3; adults $5.

ABIGAIL ADAMS SMITH MUSEUM—The Quilting Project. Learn about American quilting traditions and create color patterns with Paula Nadelstern; for ages 7–12; museum admission. 1/26 at 2. 421 E. 61st St. (838-6878). Under 12, free; $1; adults $2; reserve.

CHILDREN'S MUSEUM OF MANHATTAN—Pop-Up Books. Make one of rain forest plants and animals; for ages 6 and up. 1/25 at 1 and 3. . .**The Great Kapok Tree.** Listen to the story of the great tree in the Amazon rain forest and other nature tales; for ages 3 and up. 1/25 and 26 at 2 and 4. . .**Animal Masks.** Learn how different colors and markings help animals survive by making your own rain forest animal mask; for ages 6 and up. 1/26 at 1 and 3. . .**Animation Workshop.** Dream up your own story, make a storyboard, then add motion and your voice; for ages 8 and up. 1/26 at 1:45; museum admission. Tisch Building, 212 W. 83rd St., bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Mon.–Fri. 1–5; closed Tues.; Thurs. after 3 free to public-school students with identification; $4.

CHILDREN'S MUSEUM OF THE ARTS—Frame Making. Make three-dimensional picture frames using cardboard, paper, and other objects. 1/25 and 26 at 1 and 3; museum admission. Exhibits: featuring an international children's art gallery and Egyptian Temple environment. Designed for children ages 2–12 and their families. 75 Prince St., bet. Broadway and Crosby St. (941-9198). Hours: Tue.–Sun. 11 a.m.–5; Thurs. until 7; $3; under two and over 65, free.

BROOKLYN'S HISTORY MUSEUM—Taino Beading. Make Caribbean beads and pendants out of clay, and paint and string them with Jose Rodriguez; for ages 8 and up. Be sure to wear a smock or old clothes. 1/26 at 2. Additional $1. 128 Pierrepont St. (718-624-0890). Hours: Wed.–Sun. noon–5. $1; adults $2.50; free Wed.

QUEENS MUSEUM OF ART—The World of Clowning. An afternoon of magic, juggling, and comedy with Michael Bongar of the New York Follies; for ages 3 and up. 1/26 at 2; museum admission. New York City Building, Flushing Meadows Corona Park, Flushing (718-592-9700). $2.

*Take 20 percent off the ticket price for these performances when you ask for the Family Theatre Festival brochure at each box office and present the coupon inside. For general information on the Festival savings, call 769-4143.

BOOKS

THE LETTER BOOK: *Fun Things to Do and Make With Letters,* by Ivan Bulloch; written by Diane James; photographed by Toby Maudsley. Grades 1–3. Simon & Schuster, $11.95.

THE GREAT ADVENTURE OF CHRISTOPHER COLUMBUS, by Jean Fritz; illustrated by Tomie dePaola. Grades 1–3. Putnam & Grosset, $15.95.

KITTEN: See How They Grow, photographed by Jane Burton. Preschool. Lodestar, $6.95.

THE OTHER SIDE OF THE WALL, by Denis Woychuk; illustrated by Kim Howard. Preschool–Grade 1. Lothrop, Lee & Shephard, $13.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANDIAMO—1991 Broadway, bet. 67th–68th Sts. (362-3315). Italian restaurant with jazz nightly from 9. Through 1/25: Bassist-singer-songwriter Jay Leonhart and guitarist Joe Beck. 1/27-2/8: Tenor saxophonist Bob Kindred, guitarist Gene Bertoncini with Sean Smith on bass. **AE, MC, V**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 1/22: Cary Gang. 1/23: The Songtet. 1/24: Marty Elkins. 1/25: Michael Hashim. 1/26: Martha Hyde. 1/27: Jam session with Sam Yahel. 1/28: Kobi. 1/29: Scott Feiner. 1/30: Ellen Kaye. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 1/22: Rocky Shore. 1/23: Pat Cisarano. 1/24, 25: Roy Gerson Swingtet. 1/26: Don Friedman Quartet. 1/27: Klaus Suonsaari Trio. 1/28: Ray Mantilla and Boarding Pass. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 1/26: *To Bird, With Love,* Dizzy Gillespie with Danilo Perez, George Mraz and Billy Hart. 1/27: Steve Khan. 1/28-2/2: *To Diz With Love*, Dizzy Gillespie with Junior Mance, Kenny Washington, Peter Washington and special guests. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 1/23: Billy Falcon; Naked Grape. 1/24, 25: Marshall Crenshaw; Rosie Flores. 1/27: Chris Smither; Adrian Legg. 1/31: A solo acoustic evening with Jimmy Webb. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 1/25: Ray Drummond on bass with Billy Higgins on drums and pianist Barry Harris. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691—6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Ingrid. Mon.: Don Reich Swing Trio. Tue.: Stanley's Washboard Kings. Music Mon.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 1/22: Vic Missy; Melting Hopefuls, JC Weiss, Back of the Bus, Blues Lawyers. 1/23: Crossed Wire; Uncle Monk; Mother May I. 1/24: Swervedriver; Poster Children; Sugartime; Diemonsterdie. 1/25: Dog Bowl; Motherhead Bug; Lubricated Goat; The Ween; False Front. **No credit cards.**

CHICAGO B.L.U.E.S.—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). A new club featuring Chicago area blues artists. Through 1/25, Tue.–Thu. at 9, Fri.–Sat. at 9:30: Jimmy Dawkins Blues Band featuring Magic Sam, Buddy Guy, and Otis Rush. 1/28–2/1: Big Time Sarah and The BTS Express. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Every Mon.–Fri. from 6–8:30: New Orleans Jazz Party with The Joel Helleny Sextet. Through 1/26: Reunion Legacy Band with Gary Bartz, Charles Tolliver, Grachan Moncur III, John Hicks, Mickey Bass and Billy Hart. 1/27: The Clifford Jordan Big Band. 1/28-2/2: Carrie Smith and Roland Hanna Quintet. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 1/24: Paddy Reynolds and Tony DeMarco on fiddle with singer Pat Kilbride on guitar. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 1/26: The Kenny Kirkland Quintet. 1/27: Les Paul Trio. 1/28-2/2: The Illinois Jacquet Big Band. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 1/28: Dave Berkman. Closed 1/27, 28. Sets Mon.–Thu. at 7, 8:30, 9:30 and 10:30, Fri.–Sat. 7:45–12:15 a.m., Sun. 6:30, 7:30 and 8:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 1/22: Mike Rabinowitz Quartet. 1/23: Warren Chiasson Trio. 1/24: Judy Barnett Quintet. 1/25: Thomas Chapin Quartet. 1/26: Virg Dzurinko Trio. 1/27: Bill Mays. 1/28: Richard Rodney Bennett. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.–Sat. from 9:45. 1/22-25: Pianist Mike LeDonne with Dennis Irwin on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 1/22: Yuengling Shindig: Fat; Those Melvins; The Very Pleasant Neighbor. 1/23: Gretchen Langheld's House Afire. 1/25: Meat Puppets plus Scrawl. 1/26: Ehran Elisha Ensemble; John Zorn's Cobra with guest Anthony Coleman. 1/27: Jazz Passengers. 1/28: Nora York; Lower End Quartet. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 1/22: Johnny Allen. 1/23: Jimmy Rogers. 1/24, 25: The Black Widow Band. 1/26: Blues jam with the Popa Chubby Blues Band and special guests. 1/27: Ladies night with the Rhythm Dogs and Cookie Watkins. 1/28: Jay Owens and the Pocket. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Every Tue.–Sat. at 9:15 and 11:15: WiseGuys, musical comedy trio. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Ron Roullier Quintet followed by David Allyn and his Big Band. Thu.: Stan Rubin Band. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Marilyn Sokol. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 1/25: Superbowl of Hardcore featuring Agnostic Front. **No credit cards.**

SAMANTHAS'S—1495 First Ave., at 78th St. (744-9288). American-continental restaurant with jazz, Fri.–Sat. 9–1 a.m., Sun. 7-10. 1/24: Pianist Mike LeDonne. 1/25: Pianist Collette Troussville. 1/26: Eve Zanni Trio. **AE, CB, DC, MC, V**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Jazz singer-pianist Ken Brauner plays every Tue.–Fri. from 5–9. Janice Friedman's Jazz Trio, Tue. and Wed. from 9:30–1:30 a.m. The Ken Brauner Trio play Thu.–Fri. 9:30–1:30 a.m. Sat. guest bands from 10–2 a.m. Sun.–Mon. from 7–11: Reggi Woods Quartet. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 1/22, 23: Gato Barbieri. 1/25: Samba Nova. 1/27: Mambo Monday with Hermanos Moreno. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 1/26: Manhattan Jazz Quintet. 1/27: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 1/24, 25: "Chitlin Circuit" a new revue. 1/26: Tito Puente and His Orchestra. Every Mon.: Comedy Night. Wed."Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). **Downstairs:** Every Wed., The Mingus Big Band. Sets at 9 and 11. **No credit cards.**

TRAMPS—45 W. 21st St. (727-7788). 1/23: Michael Walker and the Point 3 FM Band. 1/24: Willie Lockett and the Blues Krewe featuring Wayne Bennett; Felicia and the Hot Heads. 1/25: Chubby Carrier and the Bayou Swamp Band; Ron Sunshine and the Smoking Section. 1/29: Wayne Toups and Zydecajun. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Through 2/29: Tue.–Thu. at 8, Fri.–Sat. at 7 and 9:30: *The Real Live Brady Bunch.* 1/22, 29 at 7:30 and 8:45: Stan Edwards in *That's All (A Living Tribute to Bobby Darin)* produced by Harriet Wasser. **Terrace:** Every Mon.: Raphie D'Lugoff Trio, and Sat.–Sun. Singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 1/26: Walt Dickerson Trio featuring Andrew Cyrille. 1/27: The Vanguard Jazz Orchestra. 1/28-2/2: John Abercrombie Trio featuring Don Wahl and Adam Nussbaum. **No credit cards.**

VINSANTO—1619 Second Ave., at 84th St. (772-3375/3370). Italian restaurant with vintage jazz featuring Bill Spilka and his group, every Fri. and Sat. from 11. **AE, DC, MC, V.**

VISIONS—125 Macdougal St. (673-5576). 1/22, 23: Gil Goldstein Quartet featuring Romero Lubambo. 1/24–26: Bassist Victor Bailey. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 1/23: New Potato Caboose; Matt Sevier. 1/24: Black 47; Bourbon Tabernacle Choir. 1/25: The New Funkadelic; The Authority. 1/27: Frankie Jackson's Soul Kitchen. 1/28: Smokestack Lightnin'. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 1/25: Pianist Benny Green with Christine McBride on bass and singer Deborah Davis. 1/27-2/1: Pianist Jane Jarvis with Ed Polcer on coronet. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 1/22: Tracy Lawrence and the Blue Chieftains. 1/23:

Wall Street Jam. 1/24: Saffire (Uptown Blues Women); Cyndi Lee Berryhill. 1/25: Willy Nile; Toshi Regen. **AE, CB, DC, MC, V**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 1/25: Ray Romano, Chris Collins, and Dave Attell. Shows Sun.–Thu. at 9, Fri. at 9:30 and 11:30, Sat. at 10 and midnight. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8, 10 and 12:15 a.m. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 1/26: Keith Thomas, Peter Bales, Willie Asbury, Peter Sasso, Danny Curtis, Jim David and Scott Bruce. 1/27–2/2: Ron Gallop, Mary Ellen Hooper, Jim Mendrinos, Richie Gold, Scott Bruce, Kent Kasper, Danny Curtis, Mike Eagan, and Nancy Redman. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat. from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 1/22: Comedy-magicians Imam and Mark Mitton with pianist Rich Sanders. 1/23: Comedy-magician Imam, magicians Eric DeCamps and Margaret Steele. 1/24, 25: Comedy-magician Bob McAllister, magician Peter Maloney and pianist Rich Sanders. 1/28: Close-up magic of Meir Yedid and Imam. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 1/26: Jack Simmons, Lew Schneider, Warren Hutchinson and Jon Manfrellotti. 1/28–2/2: Ron Gallop, Nick DiPaolo, Rhonda Hansome, and Jon Hayman. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to singer Mimi and Mike Cossi's electronic band, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Rock and roll dance club. 1/22: Pro-Jam featuring Bob Mayo, Kasim Solton, Mike Braun and Charlie Dechant. **No credit cards.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Belle Epoque restaurant with dancing to the Maxim's 5-Piece Band every Mon.–Wed. from 8, Fri.–Sat. from 9. **AE, DC.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to a trio from 8, alternating with the Supper Club Orchestra directed by Barry Levitt from 9. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 2/29: The Second Annual Brazilian Season featuring Bebel Gilberto, 1/22–25 and Zizi Possi 1/28-2/1. Shows every Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 1/22: Singer Paula Seibel. 1/23: Singer Rick McKay with pianist Wes McAfee. 1/24: Singer Jane Scheckter. 1/25: Singer Evan Matthews with pianist David Lewis. 1/26: Singer Sheila Conway with Paul Trueblood. 1/28: Bill Reed's students with pianist Ken Mallor. **Piano Bar:** Every Wed.–Sat. from 8:30–12:30 a.m.: Pianist Danny Apolinar. Sun., Duke Griffin. Mon.–Tue. Wayne Hosford. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 1/22: Lauren Cohen; Girl Talk with Bethanne Collins and Tracie Higgins. 1/23: Irene Jaeger; Vicki McMahon. 1/24: Hazelle—characterization. 1/25: *Remembering Johnny Ray* with singer Michael Bruck; Gotham City Improv. 1/26: Singer Tony C. Avanti from "Miss Saigon". 1/27: *Songs Of The South* musical revue. 1/28: *Hollywood Opera*, original musical spoof. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 1/22: Stand-Up Comedy Explosion; Singer Leigh Shirkey. 1/23: *A Grandma Named Jo*, musical revue; Singer Gemma. 1/24: *Four On The Floor*, music and comedy; Singer Jackie Krull; Stars Of Tomorrow—Finals. 1/25: Master Lee, comedy; Variety Show. 1/26: Singer Bill Dysel; Raven Hall, music and comedy; Singer Kate Ostrow. 1/27: Stars of Tomorrow Semi-Finalists. 1/28: Montgomery Kuhr. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 1/22: Singers David Kibbe followed by Cathy Robinson. 1/23: Singer-songwriter John Forster; Singer Jodi Letizia. 1/24: Singers Sarah Zahn followed by Charles Cermele. 1/25: Ventriloquist Todd Stockman; Singer Annie Hughes; *Baus & Troche Variety Hour*, musical comedy show. 1/26: Singer pianist Ken Helman. 1/27: "Here's To Our Friends ... The Aids Music Revue". 1/28: Singers Joyce Lyons followed by Stephen Sammeth. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 1/24: *Corner Of The Sky*, musical revue; Elisa DeCarlo, musical comedy characterization. 1/25: Singer Lynn Ross; Fiona Wright and Marty Fernandi. 1/26: Singer Eric Armstrong with Richard Wall; Singer John DiCarlo. 1/28: J.Q. and the Bandits. **No credit cards.**

THE JEWEL BOX—323 W. 44th St. (262-3482). Every Tue.–Fri. at 10, Sat. at 9 and midnight, Sun. at 9: *The Fabulous Bud E. Luv Show*, starring Bud E. Luv, The Lounge Lizard Parodist. **AE, CB, DC, MC, V.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 1/23: Ann McCormack with Woody Ragan. 1/24: Bill Dance with Jim Ferrrario. 1/25: The Uptown Connection. **Piano Bar:** Every Tue. 8–1 a.m.: David Lahm. Wed.–Thu.: Jerry Scott. Fri.: Wendy Domarecki. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Shows Tue.–Sat. at 9 and 11:15. Through 2/1, Tue.–Sat. at 9 and 11:15: Jazz singer-pianist Billy Stritch. 1/26 at 7 and 9:30: *Varieties!* a new variety revue performed by "The Sunday Evening Players". **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid*, Tue.–Fri. at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 1/22, 29 at 11: *A Sentimental Journey*, with Gwen Rivers and the Larry Rivers Band. 1/24, 31 at 7:30 and 10: Lang Phipps and Mild Thing. 1/25 at 7:30 and 10: Timi Michael and the Nat Jones Trio. 1/27 at 11: Monday Night Live Showcase. 1/28 at 11: Joey Arias channels Billy Holiday. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 2/15, Tue.–Sat.: David Staller presents *Noel and Cole* at 9:30, and *Americans Abroad* on Fri.–Sat. at 11:30. **Lobby:** Singer-pianist Buck Buchholz plays the music of Berlin, Porter, Kern and Gershwin every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 2/15, Tue.–Sat. at 8:45 and 10:45: The Modern Jazz Quartet. **Bemelmans Bar:** Through 4/4, Tue.–Sat. from 9:30: Jazz-singer-pianist Ronny Whyte. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Piano Room:** Singer-pianist Cathy Herndon plays every Tue.–Sun. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 8–11 to the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

U N PLAZA-PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Revyes performing in the lounge, Mon. and Tue. from 5:30–9:30, pianist April plays Wed. and Christopher Gillespie takes over on Thu. and Fri. **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

BUON APPETITO—281 Bleecker St. (633-2941). Italian restaurant featuring Florentine cuisine. Singer-pianist David Berk plays every Wed.–Sun from 7–11. **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with Buyumba providing Spanish-flavored piano every Tue.–Sun. from 7:30–11:30. **AE, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY GIA KOURLAS

WFUV—	**90.7 FM**
WNCN—	**104.3 FM**
WNYC—	**93.9 FM**
WQXR—	**96.3 FM; 1560 AM**

Wed., Jan. 22

2:00/WNCN—Jadin: Piano Sonata in c, Op. 5.

WNYC—Schumann: String Qt. No. 3 in A, Op. 41; **Kirchner:** String Qt. No. 1; **Beethoven:** String Qt. No. 2 in e, Op. 59.

WQXR—Arnold: Four Scottish Dances, Op. 59.

3:00/WNCN—Tchaikovsky: *Marche Slave*, Op. 31; **J. Haydn:** Piano Sonata No. 60 in C.

WQXR—Purcell: *The Gordian Knot Untied*, Suite.

4:00/WNCN—Bach: Cto. for Four Harpsichords in a; **C.P.E. Bach:** Sym. No. 2 in B-Flat.

WQXR—Saint-Saëns: Havanaise.

5:00/WNCN—Borodin: *Prince Igor*, "Polovetsian March"; **Vivaldi:** Cto. for Oboe in a.

WQXR—Beethoven: *Egmont Overture*.

6:00/WNCN—Méhul: Piano Sonata in D; **Goldmark:** *In Springtime*, Ov., Op. 36.

7:00/WNCN—Respighi: *The Birds;* **Chopin:** Scherzo No. 3 in c-sharp, Op. 39.

WQXR—Mozart: Flute and Harp Cto. in C.

8:00/WNCN—J. Haydn: Sym. No. 77 in B-Flat; **Bach:** Cto. for Three Harpsichords in C.

WQXR—R. Strauss: *Don Quixote*, Op. 35; Serenade, Op. 7.

9:00/WNCN—Beethoven: Sym. No. 5 in c, Op. 67.

Thu., Jan. 23

2:00/WNCN—J. Haydn: Cto. for Oboe No. 1 in C.

WNYC—Mahler: Sym. No. 9.

WQXR—Salzedo: Sonatine en Trio.

3:00/WNCN—Rodrigo: *Fantasy for a Gentleman;* **Beethoven:** Violin Sonata No. 3 in E-Flat, Op. 12.

WQXR—Vivaldi: Cto. in c for Flute, Violin, and Strings.

4:00/WNCN—Vivaldi: Cto. for Flute No. 1 in F, "La Tempesta di Mare," Op. 10; **A. Scarlatti:** Sinfonia No. 1 in F.

WQXR—J. Haydn: Sym. No. 10 in D, Allegro.

5:00/WNCN—Tartini: Cto. for Trumpet in D.

WQXR—Kalinnikov: Suite, Allegro moderato.

6:00/WNCN—Vivaldi: Cto. for Guitar in D; **Torelli:** Sonata in Five Parts, No. 1 in F.

7:00/WNCN—J. Haydn: String Qt. in F, "Serenade," Op. 3; **Rubinstein:** *Feramors*, Ballet Music.

8:00/WNCN—Bach: Cto. for Harpsichord No. 3 in D; **Zelenka:** Sonata No. 5 in F.

WQXR—Telemann: Cto. in C for Recorder and Strings; **Clementi:** Sym. No. 4 in D.

9:00/WNCN—Tchaikovsky: Cto. for Violin in D, Op. 35.

Fri., Jan. 24

2:00/WNCN—Mozart: Cto. for Trumpet in C; **Elgar:** *In London Town*, Ov., Op. 40.

WNYC—Schumann: Piano Cto.; **Bruckner:** Sym. No. 3.

WQXR—Bach: Sonata No. 2 in c for Oboe, Viola, and Continuo.

3:00/WNCN—Beethoven: Piano Sonata No. 14 in c-sharp, "Moonlight," Op. 27; **Telemann:** *Don Quichotte*, Suite.

WQXR—Nielsen: *Helios*, Ov.

4:00/WNCN—Mozart: Cto. for Piano No. 3 in D; **C.P.E. Bach:** Sym. in F.

WQXR—Beethoven: Piano Sonata No. 24 in F-Sharp, Op. 78.

5:00/WNCN—Copland: *Fanfare for the Common Man;* **Vivaldi:** Cto. for Flute in D, "Il Cardellino," Op. 10.

WQXR—C.P.E. Bach: Sym. No. 2 in F.

6:00/WNCN—Albinoni: Cto. for Panpipes and Oboe in C, Op. 7; **Vaughan Williams:** *Wasps*, Ov.

7:00/WNCN—Mendelssohn: *A Midsummer Night's Dream*, Ov., Op. 21; **Vivaldi:** Cto. for Strings in g.

WQXR—Brahms: Sonata No. 3 in d for Violin and Piano, Op. 108.

8:00/WNCN—J. Haydn: String Qt. in C, Op. 54; **Beethoven:** Piano Sonata No. 9 in E, Op. 14.

WQXR—Sibelius: *En Saga*, Op. 9; **Bartók:** Music for Strings, Percussion, and Celesta.

9:00/WNCN—Mozart: Sym. No. 41 in C, "Jupiter."

WQXR—The Detroit Symphony Orchestra. **Sibelius:** Sym. No. 5 in E-Flat, Op. 82. Conductor: Dunner.

Sat., Jan. 25

10:00 a.m./WNCN—Hummel: Viola Sonata in E-Flat, Op. 5; **Liszt:** *Les Preludes*.

11:00 a.m./WNCN—Bach: "Brandenburg" Cto. No 5 in D; **J. Haydn:** Piano Sonata in b.

12:00/WNCN—Mozart: Serenade No. 13 in G; **Beethoven:** Piano Trio No. 9 in E-Flat.

1:00/WNCN—Brahms: Cto. for Violin in D, Op. 77.

1:30/WQXR—"Texaco-Metropolitan Opera Broadcast." **Donizetti:** *L'Elisir d'Amore*. Cast: Battle, Pavarotti, Pons, Plishka; conductor: Panni.

2:00/WNCN—Beethoven: *Léonore*, Ov., No. 2, Op. 72; **Falla:** Four Spanish Pieces.

WNYC—Ravel: Violin Sonata; **Borodin:** Scherzo.

3:00/WNCN—Vivaldi: *The Four Seasons*, "Autumn," Op. 8; **Liszt:** Mazeppa.

4:00/WNCN—Paisiello: Sym. in B-Flat; **Schubert:** Rondo for Violin in A.

5:00/WNCN—Mozart: *Abduction from the Seraglio*, Ov.; **Vivaldi:** Cto. for Recorder in C.

6:00/WNCN—Beethoven: Violin Sonata No. 4 in a, Op. 23.

7:00/WNCN—Handel: *Music for the Royal Fireworks;* **Mozart:** Sym. No. 31 in D, "Paris."

8:00/WNCN—Sibelius: Tapiola, Op. 112; **DeLalande:** Third Caprice.

WQXR—The Cleveland Orchestra. **Beethoven:** *Egmont Overture;* **Ran:** Concert Piece. Conductor: von Dohnànyi.

9:00/WNCN—Beethoven: Cto. for Piano No. 5 in E-Flat, "Emperor," Op. 73.

Sun., Jan. 26

10:00 a.m./WNCN—Bach: Cto. for Violin No. 2 in E; **Granados:** Spanish Dance No. 5, "Andaluza."

WQXR—Handel: Harp Cto. in B-Flat, Op. 4; **Danzi:** Wind Qnt. in F, Op. 68.

11:00 a.m./WNCN—Gershwin: *An American in Paris;* **Sullivan:** Cto. for Cello in D.

12:00/WNCN—Tchaikovsky: *Eugene Onegin*, Dances, Op. 24; **A.M. Giuliani:** Cto. for Two Mandolins and Viola.

1:00/WNCN—The Chicago Symphony Orchestra. **Bruckner:** Sym. No. 5 in B-Flat. Conductor: Barenboim.

WQXR—Beethoven: *Léonore*, Ov., No. 3.

2:00/WQXR—Gershwin: *An American in Paris;* **Mozart:** Divertimento in D.

3:00/WNCN—Beethoven: Piano Sonata No. 8 in c, "Pathétique," Op. 13; **Mozart:** Cto. for Cello in D.

WQXR—Sibelius: Sym. No. 6 in d.

4:00/WNCN—Danzi: Wind Qnt. in g, Op. 56; **Vivaldi:** Cto. for Violin No. 4 in E, "La Cetra," Op. 9.

WQXR—Beethoven: Sextet in E-Flat, Op. 81; **J. Haydn:** Sym. No. 27 in G.

5:00/WNCN—Weber: *Invitation to the Dance*, Op. 65; **Mozart:** *Lucio Silla*, Ov.

6:00/WNCN—Prokofiev: *Romeo and Juliet*, Highlights; **Yvon:** Sonata for English Horn in f.

7:00/WNCN—J. Haydn: Sym. No. 94 in G, "Surprise"; **Smetana:** *Má Vlast*, "Vysehrad."

8:00/WQXR—"Sunday Night Opera House." **Donizetti:** *Lucia di Lammermoor*. Cast: Sutherland, Pavarotti, Milnes, Ghiarov; conductor: Bonynge.

9:00/WNCN—Mozart: Sym. No. 40 in g.

Mon., Jan. 27

2:00/WNCN—Mozart: Piano Trio No. 5 in E; **C.F.C. Fasch:** Cto. for Trumpet, Oboe, and Violin in E.

WNYC—The Baltimore Symphony Orchestra. **Mozart:** Cto. for Two Pianos in E-Flat; **Mahler:** Sym. No. 5.

3:00/WNCN—Wagner: *The Flying Dutchman*, Ov.; **Bach:** Sonata No. 5 in C.

4:00/WNCN—Beethoven: Piano Trio No. 8 in B-Flat; **Rossini:** *La Cenerentola*, Ov.

WQXR—Lovenskiold: *Les Sylphides*.

5:00/WNCN—Gershwin: Three Preludes for Piano; **A. Scarlatti:** Sinfonia No. 4 in e; **Vivaldi:** Cto. for Strings in D.

6:00/WNCN—J. Williams: *Cowboys*, Ov.; **Mozart:** Sym. No. 23 in D; **Corelli:** Cto. Grosso No. 7 in D, Op. 6.

7:00/WNCN—Wagner: *Tannhäuser*, Ov. and Venusberg Music; **Richter:** Cto. for Trumpet in D.

WQXR—R. Strauss: *Le Bourgeois Gentilhome*, Excerpts.

8:00/WNCN—Saint-Saëns: Sym. No. 2 in a, Op. 55; **Schubert:** Overture in D.

WQXR—Mozart: Concert Rondo in D; Sym. No. 35 in D.

9:00/WNCN—Bizet: *Carmen*, Ballet.

WQXR—The Boston Symphony Orchestra. **Beethoven:** Sym. No. 8; **Berlioz:** *Symphonie Fantastique;* Conductor: Ozawa.

Tue., Jan. 28

2:00/WNCN—J. Haydn: String Qt. in D, Op. 76; **DeVienne:** Cto. for Flute No. 7 in e; **Vivaldi:** Cto. for Violin No. 5 in A, "La Stravaganza," Op. 4.

WQXR—Dvorák: *In Nature's Realm*, Ov., Op. 91.

3:00/WNCN—Mozart: String Qt. No. 13 in d; **Bach:** Flute Sonata in E-Flat.

WQXR—Porter: *Gay Divorce*, Ov.

4:00/WNCN—Rachmaninoff: Scherzo in F; **Mendelssohn:** Rondo Brillante for Piano and Orch. in E-Flat, Op. 29.

WQXR—Biber: Sonata in A for Eight Trumpets and Orch.

5:00/WNCN—J. Haydn: "March for the Royal Society of Musicians"; **Vivaldi:** Cto. for Violin No. 4 in a, "La Stravaganza," Op. 4.

WQXR—Copland: *Buckaroo Holiday*.

6:00/WNCN—Sullivan: *The Mikado*, Ov.; **Baldassare:** Trumpet Sonata No. 1 in F.

7:00/WNCN—Rossini: *The Thieving Magpie*, Ov.; **J. Haydn:** Piano Sonata No. 38 in F; **Handel:** Cto. for Two Violins and Two Horns in D.

WQXR—Sibelius: Sym. No. 3 in C.

8:00/WFUV—"A Box at the Opera." **Boieldieu:** *La Dame Blanche*.

WNCN—Liszt: Cto. for Piano No. 2 in A; **M. Haydn:** Sym. No. 23 in D.

WQXR—Tchaikovsky: Piano Cto. No. 1 in b-flat.

9:00/WNCN—Schumann: Cto. for Piano in a, Op. 54.

WQXR—The Florida Philharmonic Orchestra. **Walton:** *Henry V*, Suite; **Prokofiev:** Cto. No. 1 in D-Flat for Piano and Orch., Op. 19.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WCBS
WNBC
WNYW
WABC
WWOR
WPIX
WNET
WLIW
WNYC
WEDW
WNJM
WLIG
MC American Movie lassics
-E Arts & ntertainment
ET Black ntertainment 'elevision
RV Bravo
AX Cinemax
UNY City University 'elevision
DC The Discovery hannel
IS The Disney hannel
SPN ESPN
AM The Family hannel
BO Home Box Office
LC The Learning hannel
IFE Lifetime
SG Madison Square arden Network
MC The Movie hannel
TV Music Television
NN The Nashville etwork
ICK Nickelodeon
HO Showtime
SC Sportschannel
BS Turner roadcasting System
NT Turner Network 'elevision
SA USA Network
H1 VH1

WED., JAN. 22

:00 p.m.
AMC The Tyrone Power estival that began on unday wraps up tonight. irst, **American uerrilla in the hilippines** (1950), Fritz ang's modest World War I picture; and, at **9:00, ntamed** (1955), an ngaging adventure/ omance film starring ower and Susan ayward (2 hrs.).

:00
1 Who would dare miss **he Elvis Conspiracy**? lost Bill Bixby follows ıp *The Elvis Files* with wo hours of evidence roving, beyond a shadow f an iota of a doubt, that lvis lives.

⑬ **Eternal Enemies: Lions and Hyenas.** A *National Geographic* special that examines a pair of natural rivals on the prowl for food and protection in the wilds of Africa. (1 hr.) Also shown at **10:00** on ㉑ and Monday at **8:00 p.m.** on ㊾.

㉑ **The Last Time I Saw Paris** (1954). Elizabeth Taylor and Van Johnson in an adaptation of F. Scott Fitzgerald's tale of ennui and anguish. (2 hrs.)

BRV **Vanity Fair.** The sprawling, five-part BBC adaptation of Thackeray's novel about the diamond-hard Becky Sharp begins tonight with "The Famous Little Becky Puppet." (1 hr.)

FAM **Roots.** A rebroadcast of the 1977 mini-series continues (Part 1 aired on Monday, Part 2 on Tuesday). Parts 3–6 shown tonight through Saturday, two hours each segment, at both **8:00 p.m.** and **11:30 p.m.**

9:00
⑬ **Surviving Desire.** (Reviewed in this issue.) Hal Hartley, the celebrated young director of *The Unbelievable Truth* and *Trust,* takes to the small screen. But it's more of the same—witty, existential dialogue, jangly guitar music, and mountains made from molehills. With Martin Donovan as a distraught literature professor who finds comfort in the person of Sophie (Mary Ward), one of the few students who listen to what he says. (1 hr.) Also shown at **midnight** on ⑬ and Friday at **midnight** on ㉑.

USA **Are You Lonesome Tonight.** (Reviewed in this issue.) Jane Seymour. Parker Stevenson. Suave socialite and private eye. In search of the former's missing husband. (2 hrs.)

10:00
② **48 Hours—"For Love or Money."** A look at who makes decisions for elderly citizens when they're no longer able to. (1 hr.)

11:30
㉑ **Austin City Limits.** The music program begins its seventeenth season with a "songwriters special" featuring Nanci Griffith, the Indigo Girls, Mary Chapin Carpenter, and Julie Gold. (1 hr.)

THU., JAN. 23

7:30 p.m.
⑪ **Ragtime** (1981). Milos Forman's clunky version of the E. L. Doctorow novel. Most of the historical personages, Doctorow's irresistible prose, and interwoven scenes are gone. Standouts include Mandy Patinkin, Elizabeth McGovern, Howard E. Rollins, and James Cagney. (2 hrs. 30 min.)

8:00
A-E **Krakatoa: The Day That Shook the World.** A look at the 1883 volcano that killed 36,000 people and the new volcano that rose to cover the crater of its predecessor. (1 hr.)

FAM **Roots.** Part 4 of 6. (See Wednesday at **8:00 p.m.**) (2 hrs.)

8:30
⑬ **Informed Sources.** The debut of a weekly public-affairs series that plans to examine the aspects of recent news stories that have gone undercovered. Serving as hosts are *Daily News* columnist Juan Gonzalez, *City Sun* managing editor Utrice Leid, and Andy Humm, anchor of the Gay Cable Network. (30 min.)

㊿ **Entertaining the Troops.** Behind the scenes with the men and women who entertained World War II troops. (1 hr. 30 min.)

9:00
⑬ ㊾ **Mystery!—"Prime Suspect."** (Reviewed in this issue.) Part 1 of a three-part police drama about how tough it is for female detectives to move forward. At the center of the storm is one Jane Tennison, whose deserved promotion is continuously blocked. With Helen Mirren, Tom Bell, Jon Benfield. (2 hrs.) Also shown at **10:00** on ㉑, at **midnight** on ⑬, and Friday at **9:00 p.m.** on ㊿.

FRI., JAN. 24

8:00 p.m.
⑪ **Night Shift** (1982). A lovably dumb comedy starring Henry Winkler as a henpecked Milquetoast morgue attendant who, with his new wild-man assistant (Michael Keaton), goes into business: as a pimp. With Shelley Long. (2 hrs.)

FAM **Roots.** Part 5 of 6. (See Wednesday at **8:00 p.m.**) (2 hrs.)

9:00
④ **In Broad Daylight.** Brian Dennehy, Cloris Leachman, and Marcia Gay Harden star in a year-old TV movie about the bully of a small town who is confronted. (1 hr.)

⑬ ㊾ **. . . Talking With David Frost.** As if he hasn't had his say, author Norman Mailer visits Frost to discuss his most recent novel, *Harlot's Ghost.* (1 hr.)

ESPN **1992 Australian Open.** The first Grand Slam tennis tournament of the year, won last year by Monica Seles and Boris Becker. Tonight, the women's final match, live. The men's final will be shown live Saturday at **10:00 p.m.**

10:00
⑬ **First in the Nation—The New Hampshire Presidential Primary.** A look at the first primary and its importance—not only politically but economically and spiritually—to the state of New Hampshire, which gets to bask in the spotlight at least once every four years. (1 hr.)

MIDNIGHT
⑬ **The '90s—Taking Chances.** Why do we do the things we do? In particular: bungee jumping, breathing the air of Southern California, fire-walking. (1 hr.) Also shown Tuesday at **11:30 p.m.** on ㉑.

12:05 a.m.
TBS **And Now for Something Completely Different** (1972). An often hilarious collection of blackout skits, animation, commentary, and asides from the marvelous Monty Python troupe (Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, and Michael Palin). Directed by Ian MacNaughton. Followed, at **1:50,** by **The Missionary** (1982), starring Palin as a missionary returned to Edwardian London who sets up a home for prostitutes. It's classy and soothing—a throwback to the golden age of English screen comedy (2 hrs.).

3:00 a.m.
㉑ **Frederick Law Olmstead and the Public Park in America.** A one-hour profile of the creator of more than 2,000 parks, including Central Park.

SAT., JAN. 25

12:30 p.m.
⑦ **McGee and Me! The Big Lie.** A half-hour special about an eleven-year-old boy who "enhances" the truth to win friends in his new school and has to make amends. He's kept company by his best friend, McGee, a cartoon drawing that comes to life.

2:00
② **NCAA Basketball.** An ACC/Big East doubleheader. First, the resurgent Wake Forest Demon Deacons visit the Duke Blue Devils in Cameron Center; next, St. John's goes upstate to play mighty Syracuse. More ACC ball at **4:00,** as the Virginia Cavaliers challenge the North Carolina Tar Heels, on ④.

⑤ **Seconds** (1966). John Frankenheimer's terrific drama about a businessman whose new identity is thrilling, if problematic. With Rock Hudson, Jeff Corey. (2 hrs.)

5:00
⑪ **Outland** (1981). An unpretentious, consistently exciting science-fiction film, like *High Noon* in outer space. Sean Connery plays an honest but unrewarded cop who's trying to solve a bizarre mystery. Written and directed by Peter Hyams; with Peter Boyle and Frances Sternhagen. (2 hrs.)

5:30
⑬ **Magnificent as a Moose.** Don't laugh at that moose, as ugly as he may be, as clumsy as he might seem. He's actually a graceful fellow, and a nice one. A year in the life of the mighty moose. (30 min.)

8:00
② **Frantic** (1988). Roman Polanski's fair-to-middling espionage thriller about an American doctor whose wife is kidnapped while visiting Paris. With Harrison Ford, Emmanuelle Seigner, Betty Buckley, and John Mahoney. (2 hrs. 30 min.)

⑨ The **New Jersey Nets,** nobody's patsy anymore, take on the **Philadelphia 76ers.** (Shown on a half-hour tape delay.)

⑬ **Day for Night** (1973). François Truffaut's graceful and amusing movie about the filming of *Meet Pamela,* a conventional commercial romance, makes clear exactly why he loved the illusions of art. He plays the director himself, and Jean-Pierre Léaud is the temperamental star; with Jacqueline Bisset. In French, with subtitles. (2 hrs.)

A-E **Divine Madness!** (1980). This concert film reveals Bette Midler, warts and all. Funny and bawdy, a must for fans but borderline for the rest. (1 hr. 30 min.)

FAM **Roots.** Part 6 of 6. (See Wednesday at **8:00 p.m.**) Followed, at **10:00,** by **The Alex Haley Special,** in which the author discusses the search for his own roots, which led to the epic mini-series (1 hr.).

HBO **Sleeping With the Enemy** (1990). An inane thriller starring Julia Roberts as a young woman married to a creepy perfectionist (Patrick Bergin). With Kevin Anderson. (2 hrs.) Also shown Tuesday at **8:00 p.m.**

9:00
CUNY **Last Year at Marienbad** (1961). The famous avant-garde puzzler of the early sixties.

TELEVISION

An attractive couple wanders through the shadows of a vast European hotel. Did they meet the year before? It's ultimately not worth pondering, but the movie is exquisite, a true cinematic equivalent of the *nouveau roman*. With Delphine Seyrig; Alain Resnais directed. In French, with subtitles. (2 hrs.) Also shown Sunday at **9:00 p.m.**

SHO **Keeper of the City.** (Reviewed in this issue.) A detective thriller starring Louis Gossett Jr. as the pursuer of a vigilante killer who's been knocking off Chicago mob bosses. With Anthony LaPaglia as the killer and, as the journalist whom LaPaglia tips off, Peter Coyote. (1 hr. 35 min.)

9:30
㊾ **South of the Border.** The ins and outs, the highs and lows of one of the world's most famous tourist traps, the honeymoon and getaway hot spot on the border of South and North Carolina. (30 min.)

10:00
⑬ **A Midsummer Night's Sex Comedy** (1982). Woody Allen's frivolous classical farce in which three couples spend time at a lovely Victorian house in the early 1900s, splitting apart and then pairing off in new combinations. With Allen, Julie Hagerty, Mary Steenburgen, Tony Roberts, José Ferrer, and Mia Farrow. (1 hr. 30 min.) Also shown Sunday at **6:30 p.m.**

SUN., JAN. 26

NOON
② **NCAA Basketball.** Ohio State visits the Garden State, playing Seton Hall at the Brendan Byrne Arena.

12:30 p.m.
④ The **Detroit Pistons,** greatly humbled from their championship years, visit another team on a down-slide, the aged and ailing **Boston Celtics.**

⑨ **Shane** (1953). George Stevens's gutsy, gritty Western, one of the very best ever, starring Alan Ladd, Jean Arthur, and Van Heflin. (2 hrs. 30 min.)

⑬ **The Mahabharata.** Jean-Claude Carriere and Peter Brook teamed to film the 2,000-year-old Sanskrit epic poem involving two groups of cousins' war for rule over the world. All three segments shown consecutively. (6 hrs.)

1:05
TBS **Andy Griffith Marathon.** Mayberry lives for eight straight hours—sixteen episodes' worth of Andy, Barney, Aunt Bea, Opie, and the rest. Among the most memorable episodes: "Andy and the Woman Speeder" (at **2:05**), "Otis the Deputy" (at **6:05**), and, at **8:30,** "High Noon in Mayberry."

2:00
② **Olympic Winterfest: Countdown to Albertville.** With less than two weeks before the 1992 Winter Olympics begin, here's a final tuneup: men's speed skating, women's figure skating, and men's alpine skiing.

A-E **The Ladykillers** (1955). A subtly hilarious black comedy with Alec Guinness and young Peter Sellers members of a gang of thieves who pose as a string quartet to win the confidence of the seemingly doddering old woman in whose house they concoct their schemes. With Katie Johnson, Cecil Parker, Herbert Lom. (2 hrs.)

6:00
② **Super Bowl XXVI.** With all the dust settled, it's two preseason favorites who made it to the big dance. The Washington Redskins, powerful and experienced, meet the cocky Buffalo Bills, who lost last year's championship by a whisper to the New York Giants. Live from the Hubert H. Humphrey Metrodome in Minneapolis. Pat Summerall and John Madden are in the booth.

6:30
㉑ **Mission From the Heart.** A half-hour chronicle of the trip made by a team of American cardiac specialists to the Republic of Georgia to operate on critically ill children. Leonard Nimoy narrates.

7:00
⑤ Fox battles the Super Bowl with a comedy marathon, starting with **True Colors.** At 7:30, **Hidden Video;** at 8:00, **The In Living Color Super Bowl Halftime Party;** more **In Living Color** at 8:30; at 9:00, **Married . . . With Children;** at 9:30, **Herman's Head;** at 10:00, **Get a Life;** and at 10:30, **Charlie Hoover** (30 min.).

7:30
⑨ **Roman Holiday** (1953). Audrey Hepburn won an Oscar for her performance in this comedy about a runaway princess in Rome who has an affair with an American reporter (Gregory Peck). A barrel of fun, filmed on location in the Eternal City. Directed by William Wyler. (2 hrs. 30 min.)

8:00
④ **Danielle Steel's Fine Things.** A three-hour chunk of Steel drama about a powerful executive whose life falls apart when his young wife dies and the natural father of his stepdaughter appears, demanding the girl. With Tracy Pollan, D. W. Moffett, Cloris Leachman.

㉛ **Lady of Burlesque** (1943). An adaptation of Gypsy Rose Lee's *G-String Murders,* wherein Barbara Stanwyck tries to discover who's been killing all those strippers. With Michael O'Shea. (2 hrs.)

A-E **To Be or Not to Be** (1942). A full-bodied Ernst Lubitsch film, dismissed in its time as propagandistic, about a troupe of Polish actors that is shut down by the Nazis. Instead of hiding, the actors, who include Jack Benny and Carol Lombard, join the war cause by impersonating Nazi officers. Lombard's last film. (2 hrs.)

9:00
⑦ ***Romancing the* Stone** (1984). High-powered idiot adventure movie patterned after *Raiders of the Lost Ark*—only without the style. Kathleen Turner is extremely funny as a spinsterish romance writer who winds up in the jungles of Colombia with a ruffian adventurer (Michael Douglas). With Danny DeVito. (2 hrs. 15 min.)

⑬ **And a Nightingale Sang.** Joan Plowright, Phyllis Logan, and John Woodvine star in this adaptation of the C. P. Taylor play about the eccentric lives of two working-class sisters in World War II Newcastle. (1 hr. 30 min.) Also shown at **10:00** on ㊾, at **midnight** on ㉑, and Monday at **9:00 p.m.** on ㊿.

10:00
BRV **The South Bank Show.** A week of profiles of up-and-coming artists begins tonight with a look at Ukranian violist **Yuri Bashmet.** The one-hour programs go on all week at this time, with dancer/choreographer **Mark Morris** on Monday; English author **Martin Amis** on Tuesday; German violinist **Anne-Sophie Mutter** on Wednesday; Jamaican opera singer **Willard White** on Thursday; and Scottish percussionist **Evelyn Glennie** on Friday.

11:25
⑬ **So Long at the Fair** (1950). An odd, rewarding film set at the Paris Exposition of 1889, where a woman searches for her missing brother. With Jean Simmons, Dirk Bogard, David Tomlinson. (1 hr. 35 min.)

11:30
⑤ **Broadcast: New York.** The statewide news magazine examines New York's ski industry, which may be stacked against dozens of mom-and-pop owners. (30 min.)

MON., JAN. 27

7:30 p.m.
⑪ **Slap Shot** (1977). George Roy Hill's film about the ice-hockey scene may have no point of view, but it's usually amusing, and includes a brilliant performance by Paul Newman. (2 hrs. 30 min.)

8:00
⑤ **Heart of a Champion: The Ray Mancini Story.** A not-bad 1985 TV movie about the boxer whose mission was to capture the crown that his father might have won had World War II not interrupted. (2 hrs.)

⑦ **The American Music Awards.** Not the Grammys, mind you, but another back-pat-a-thon, with host Hammer and a plethora of singing presenters and winners (from Paul Anka to Dwight Yoakam). James Brown will cop the Award of Merit. Live from Hollywood.

⑬ **A Day in the Life of Ireland.** A one-hour companion documentary to the *Day in the Life* book series, in which a raft of photographers invade one country for one day, chronicling its joys and sorrows, its places and people.

TNT **Memphis.** (Reviewed in this issue.) A new TV movie based on a Shelby Foote novel, co-scripted by star Cybill Shepherd and novelist Larry McMurtry. It's set in fifties Memphis and involves a trio of drifters who kidnap the grandson of a wealthy black businessman. (2 hrs.) Also shown at **10:00** and **midnight.**

9:00
④ **Back to the Streets of San Francisco.** (Reviewed in this issue.) Karl Malden is back as Mike Stone, but his old partner, Michael Douglas, is killed before he can put in an appearance. Stone goes after the killer. But things get worse before they get better: Stone's psychologist daughter comes to visit and is taken hostage. (2 hrs.)

⑬ ㊾ **Wild by Law.** The recent efforts to save America's wilderness are nothing if not rooted in history. Here's a look at the drastic steps that three men have taken to turn public awareness back toward preserving the wilderness and passing the Wilderness Act. (1 hr.) Also shown at **midnight.**

BRV **Dewar's Profiles Performance Arts Awards 1991.** John Rubinstein is the host of this competition for emerging actors, choreographers, poets, singers, and jazz pianists. (1 hr.)

10:00
⑬ **Blue Water Hunters.** Underwater cameras capture the sport of free diving, in which a diver can stay beneath the surface only as long as the air in his lungs lasts. (1 hr.) Also shown at **1:00 a.m.**

10:35
TBS **Bombadier** (1943). The first-ever colorized showing of the hardy war picture starring Pat O'Brien, Randolph Scott, and Robert Ryan. (2 hrs.)

MIDNIGHT
⑦ **Johnny Bull.** Yes, it's a TV movie (from 1986), but the leads are played by Colleen Dewhurst and Jason Robards, and it's wonderful. It's about a young cockney girl who marries an American soldier and goes to live with his parents in a Pennsylvania mining town. With Kathy Bates, Peter MacNicol. (2 hrs.)

TUE., JAN. 28

6:15 p.m.
MAX **Strangers on a Train** (1951). Robert Walker, as a seductive killer, is Hitchcock's most attractive villain, in this witty and terrifying story about an exchange of murders. With Farley Granger and Ruth Roman; from a Patricia Highsmith novel. (1 hr. 45 min.)

8:00
⑤ **A Fistful of Dollars** (1964). The delicious spaghetti-Western prototype, directed by Sergio Leone, scored by Ennio Morricone, and starring the beef-jerky-tough Clint Eastwood. (2 hrs.)

⑬ ㊾ **Saddam's War on Wildlife.** Environmentalist John Walsh did his best to protect animals from the Gulf War and its attendant oil spills, bullets, fires, and the like. (1 hr.) Also shown at **9:00** on ㉑ and at **midnight** on ⑬.

8:30
⑦ **Capitol Critters.** The preview of a new Steven Bochco-produced animated series about a batch of mice, rats, and roaches who live beneath the White House. Neil Patrick (*Doogie Howser*) Harris provides the voice of Max, the orphaned midwestern mouse who heads for D.C. to be with his cousin. (30 min.)

9:00
② ④ ⑦ ⑬ **State of the Union Address.** Live coverage of President Bush's State of the Union Address to a joint session of Congress, followed by the Democratic response and, most likely, the judgment of the pundits.

LIFE **Notorious.** A loose remake of the Hitchcock film, this new TV movie stars John Shea, Jenny Robertson, Marisa Berenson, and Jean-Pierre Cassel. It's got a love triangle, international espionage, and all that kind of stuff. (2 hrs.)

10:00
② **CBS News Special.** Three hundred thousand Americans will be invited to phone in, toll-free, to answer questions about unemployment, taxes, and the national debt. Their answers will be calculated and broadcast instantly. Charles Kuralt reports from the telephone nerve center in Omaha; Dan Rather and Connie Chung do their bit from New York. (1 hr.)

⑬ ㉑ **Our Children at Risk.** Host Walter Cronkite examines a terrible period for American children: the 1980s. As the child population grew, services shrank, leaving them a vulnerable lot. (1 hr.) Also shown at **1:00 a.m.** on ⑬.

㊾ **Women: The New Poor.** A half-hour documentary tracing the economic hardships of four single Connecticut women.

12:30 a.m.
TBS **Bonnie and Clyde** (1967). The story of Clyde Barrow, Bonnie Parker, and their gang's bank-robbing spree in the thirties. A gripping and controversial film, with fine performances by Warren Beatty, Faye Dunaway, Gene Hackman, and Estelle Parsons. Arthur Penn directed. (2 hrs. 15 min.)

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 6, 1992 issue:** $34.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $495 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Iris Agar for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500.

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HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness** Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. **Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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STRICTLY PERSONALS

Let's Enjoy Happiness Together—In the new year. Handsome, successful, LI north shore, educated, devilish, witty entrepreneur, attorney, 49, Jewish, 6', who enjoys travel, fine dining, home parties at poolside, is seeking a lasting relationship with a 30s, intelligent, educated, caring, slim, pretty, fine nonsmoking lady. Religion not important. Note/photo/phone. 9099 ✉

Very Pretty, Slim, Jewish—Warm, intelligent lady, 41, seeks attractive, sincere male, 38-52, with strong character. Note/photo please. 4541 ✉

Elegant, Professional, Recent Widow—Very attractive blond, 5'5", 120 lbs, late 40s. Refined, sensitive, warm, articulate, with traditional values and varied interests, emotionally and financially secure, interested in meeting a tall, sincere, honest gentleman of similar qualities, who isn't afraid of commitment. Recent photo would be appreciated. 4535 ✉

Seeking My Valentine—6'4", handsome, successful, secure Jewish lawyer with "presence", wit and charm, seeks the one bright, beautiful, worldly, classy, curvy, 5'7" plus, NYC/LI, morning person of substance, 26-38, to be my valentine now and forever. Note/photo required for reply by February 14th. 4570 ✉

Nine Months Out—Of a long-term relationship that just wasn't meant to be. Lots of growth, however. Can you relate? I'm a blue-eyed, Jewish male, 27, 5'10", good-looking, smart, down-to-earth warm, romantic, very successful, and ready to give completely. Looking for Jewish female, soulmate, ready to be loved, respected, ready to experience what you've always wanted. Send note/photo/phone. 7845 ✉

Nice Guy Seeking Sweetheart—PhD in May, Jewish, 29, 5'11", handsome, funny, romantic. If you're ready for commitment, please write. 4556 ✉

Forever And A Day—Sought by loving, kind Ivy CEO with good looks - extraordinarily successful, incurably romantic, young GQ-type, tall, slim, cultured. Seeks sincere beauty, tall, under 37, to two-step to.....forever? Photo definitely. 4560 ✉

Very Special Man—I'm looking for a unusual and remarkable woman - probably someone who rarely, if ever, answers ads. Extraordinarily bright and well educated, funny, beautiful, athletic, psychologically, financially and professionally secure, warm, very, very sensual, and, most important, open and secure with herself and emotionally present to other people - someone who has come to grips with herself and likes most of the results. I'm late 40s, post-doctoral education from A-plus schools in the humanities - but work at the very top of the business world. Handsome, 6', 180 lbs, athletic, very successful financially and professionally, psychologically sophisticated, strong and open, often brilliant, always curious, funny, warm and empathetic, outdoors oriented, intuitive, world-traveled, honest, genuine and very complex. I have, and want someone else who has deep and thoughtful values, and who has learned to value a loving relationship above all else. Note/phone/photo a must. 7880 ✉

An Absolute Head-Turner—Slim, beautiful, trilingual, Ivy PhD, blondish, Jewish, early 30s, 5'7", 124 lbs, with deep blue eyes, long legs and a terrific career. Would love to meet a very warm, very smart and handsome man, 27-42, for keeps. Photo please. 4520 ✉

Having Fun Is What I Like To Do—I define having a good time as traveling (here and abroad), sailing (Virgin Islands), skiing (Vail), romantic restaurants, or just dinner for two at home in front of the fire. I'm divorced, slim, reasonably good-looking, good sense of humor, financially secure (my own company), nonsmoker, nonbalding, 6' and 51 years. I'm very competitive and hate to lose at anything (an insight into my personality). You're in your 30s, slim, attractive (which I define as definitely sexy), sophisticated, good sense of humor, nonsmoker and, importantly, know what you want. While I'm sure we both have some questions about personal ads (you: who would run one? - me: who would answer one?), why not take a chance? It could be fun - and that's what all this is about in the first place. A reply requires your photo, so do it - and let's start having fun. 9101 ✉

Let's Start A Family—Successful Jewish businessman, 35, runner (3:30 NYC Marathon) with a good sense of humor, seeks woman, 25-35, under 5'6", who loves to laugh, travel, run (or greet me at the end of next year's marathon), enjoys life and wants to be wonderfully spoiled forever. Photo appreciated. 7847 ✉

Outstanding Chinese Lady—30, NYC professional, financially and emotionally secure, with prestigious (family) background - has spent the past few years pursuing career, but lived the good life all alone. Seeks a well-educated, witty, successful, marriage-minded, emotionally and financially secure gentleman, 33-49 - loyal, kind, sensitive, warm and affectionate. You believe in openness, honesty, integrity and commitment...cherish life, friends and family...most of all, are willing to do the work as well as play of a relationship. I am extremely beautiful, intelligent, complex, sophisticated, compassionate. Never selfish, pretentious or manipulative. However, romantically not experienced and can be a bit pigheaded at times. Please do not reply if you are just looking for a date or dinner partner. For best friend, lasting love and lifelong happiness. Note/photo/phone. 7864 ✉

Sizzle...Kaboom—Bergen blond, 38, 5'4", pretty, thin, intelligent - seeks fit, dynamic, winsome male genius with looks, style, great sense of humor, for fun, caring relationship leading to combustion and commitment. Note/photo. 4545 ✉

Pretty Fifth Avenue Doctor—Mid 40s, 5'7", brown-eyed brunette seeks merry-making and monogamy with big-hearted man with sense of humor. My personal motto with right man: you for me and me for you - forever together. 7888 ✉

Jack-Of-All-Trades—36, Jewish MD 5'10", with varied interests and good sense of humor, seeks queen of hearts to make full house. Note. 4523 ✉

Very Handsome, Successful—Professional, desires NY/LI woman, 35-45. Must be very beautiful, warm and sensitive, to share my life, love, success and joy. Note/photo a must, will exchange. 4558✉

Where Are You?—An athletic woman, 35-45, who is kind, bright, sensitive and affectionate, to be my best friend. A natural look (little makeup) with a solid build (who says women shouldn't have muscle?) is my idea of beauty. In my 40s, with blue eyes and a trim beard - I look and feel younger. Free weights and Stairmaster keep me fit. I'm open and honest with my thoughts and feelings and I seek a loving relationship based on equality. Phone/photo appreciated. 4559 ✉ ☎

King Needs Queen—41-year-old, good-looking Jewish president needs a queen who is attractive, down-to-earth, sincere, honest, accomplished, to co-rule my empire. We will travel, dine, play tennis, go to the beach, annex new territories together. Religion unimportant. 9111 ✉ ☎

To Hold And Be Held—By a smiling lady you could be reading about in Forbes, Playboy or Vogue. I am beautiful, sophisticated, 41, CEO of major firm, Jewish, no children yet, graduate school degreed. You are 33-45, tall, handsome, dynamic, as aesthetically aware as you are professionally accomplished, and interested in a future commitment with someone you can count on. Common interests are convenient, but shared values are more important. Photo - will exchange. 4571 ✉

Einstein's Body, Model's Brain—Wanted by tall, handsome CEO, 38. I'm smart, successful, athletic, Jewish, and am seeking my counterpart. So, if you're that special lady and enjoy the four T's - travel, theater, tennis and TLC (three out of four will do) - then write soon with a note and photo. Long weekends await. Nonsmoker, 27-35, 5'4" plus. 9083 ✉

Wide World Of Sporting Man—Seeks a woman who is fit, with a great wit, and knows how to use her microwave and VCR. I'm a successful, mid-30s, 5'11", Jewish (nonreligious) executive who enjoys Caribbean beaches, dabbling in the market and using my expense account. If you're a visionary female who needs a prescription of love, then let's make our first sixty minutes last a lifetime. Note, phone and photo please. 9077 ✉

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Strictly Personals is a weekly feature. **Cost is $33.00 per line, 2-line minimum.** Approximately 36 characters equals 1 line. Limited abbreviations. Add $25.00 for NYM Box Number. Leave 10 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. Phone response service is available. **Phone response line is open for 4 weeks after ad is published.** To place an ad by mail, advertiser must include daytime phone and address, send to: New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001. Phone orders accepted with MC, VI or Amex. Call 212-643-6500. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

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Slender, Attractive Jewish Woman—In her late 30s, with spirit, warmth and intelligence, seeks a kindred spirit to share life's joys and pleasures - both large and small. A former business executive, now a psychologist in-training, would welcome into her life a Jewish professional man in his 40s-50s, who enjoys laughter, intimacy, his work, the arts and politics. 9079 ✉ ☎

Attractive, Dynamic, Fun-Loving—Woman - enjoys traveling, theater and the great outdoors. Seeks warm, professional, secure 45-plus male, with sense of humor and generous heart - for friendship, companionship, love. 4575 ✉

Colorful Character—Lady broker, 40, Irish-Catholic, attractive, bright, funny, nice. Movie freak, serious reader, athletic. Looking for a great guy, 40s, with brains, sense of humor and a big heart. 7903 ✉

Warm, Witty, Attractive—27-year-old, single white female. Athletic, well-educated and optimistic. Energetic, with a passion for my work (film industry). Seeks Manhattanite male who is handsome, fun and intelligent. 7865 ✉

Film Buff - Beauty—33, seeks leading man with charm - who believes in happy endings. Phone/photo. 4533 ✉

Handsome, Athletic—Wall Street analyst, 35, 5'8" - also moderately successful playwright. Seeks warm, nonmaterialistic woman. Will exchange photos. 4565 ✉

Appealing, Amiable, Artistic—Social worker, varied interests - seeks tall, intellectual, empathic man, 50s. 7893 ✉ ☎

Caring, Sensitive Lady—22, with Ivy education and hourglass figure, seeks warm, kind male professional, 22-32. 7873 ✉

British Male—46, Jewish (nonreligious) Manhattanite, world traveler, gourmet cook - seeks a great-looking young lady, 25-35, who enjoys sports, music, travel, etc. Nonsmoker please. Note/phone/photo a must. 9105 ✉

Charming CT Transplant—Adventurous white male exec, 38, an athletic 5'10", who enjoys romantic candlelight dinners, sports and just having fun, is anxious to meet an attractive, slender female professional, 25-34, *to see how much fun* NY can be. Photo/note. 9080 ✉ ☎

Small Town Values—International passions. Vivacious, well-educated beauty seeks strong, grounded Christian man, 28-40, who likes adventure. 4543 ✉

Single Parent—Businessman, 52, CT resident, looking for special lady, 38-44, for mixed doubles tennis tournaments, skiing the Black Diamonds, being healthy, slim and fit, 5'4" or taller, interested in settling down and creating a home. Your kids would be great. 4536 ✉ ☎

Jewish Professional Male—32, Ivy League alumnus, with many interests, seeks bright, attractive, professional Jewish female, 27-35, who is looking to build a happy home and family. Photo/note/phone. 4524 ✉

Pretty Brunette—Slim, 5'4", 33, lively, sincere, outgoing, educated Jewish professional seeks fun fellow with similar qualities and dreams to share. Photo optional. 4551 ✉

Eye-Stopper—Sexy green-eyed blond, great curves - is bright, loves fun, laughing and tennis. Seeks handsome, slim guy who is 'with it', intelligent, successful, Jewish, 42-52, with great sense of humor and zest for life. Note/photo. 7910 ✉

Tall, Good-Looking GQ-Type—Seeks extremely attractive, intelligent and sincere female for possible relationship (23-29). Photo a must! 4573 ✉

Educated, Gorgeous, Leggy—Blue-eyed producer/artist/adventurer, 37, ready to raise a family with successful, motivated, spiritually awakened man who wants same. I'm 5'9"...golf, ski, scuba dive, etc., have traveled the globe...love to cook, garden, entertain and play in upstate NY. Please be 35-44, at least as tall, and full of life. Note/photo. 4557 ✉ ☎

Japanese Or Japanese-American—Woman, 28-39, sought by very handsome, successful, professional, cultured man. You must be pretty, professional, well-educated, stylish and well-spoken in English. Picture a must. 4526 ✉

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Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
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Circle This Ad—Very attractive Jewish female, 34, seeks tall professional male (32-38) with intelligence, sensitivity and charm. The next move is yours! Note/phone/photo. 9076 ✉

Mostly A Mensch—Sometimes dogmatic and intractable, but usually able to laugh. Terrific, custodial Jewish father seeks divorced Jewish woman with kids and career. Pleasures include NYM favorites: walks, talks, books, food, hugs, kisses. Work still aimed at social change after all these years. 6'1", 185, 42. Prefer Westchester/Southern CT/NYC. 7854 ✉ ☎

Romantic, Attractive, Bright—And fit, cultured, caring PhD seeks sane, sweet, pretty woman in 50s to share love and NYC life. Note/photo. 7879 ✉

Beauty And Brains—Vibrant, 5'8", slim redhead, prosperous woman, 30, seeks tall, attractive male, 35-50, with wit and wealth. Photo please. 4561 ✉

Artist/Business Exec—Very pretty, slim, seeks successful man, 48-50s. 9084 ✉ ☎

Have You Read Me?—Very attractive writer/TV exec, arts lover, traveler, swimmer. Seeks bright, handsome professional male, 40s-50s. Note/photo. 7896 ✉

From Satin To Cowboy Boots—This sophisticated, adventurous, sizzling, sexy, bright and fun-loving lady entrepreneur wants to meet a man (38-50, nonsmoker), with similar qualities, for committed relationship. A love of animals, skiing and basketball a must. 7866 ✉ ☎

Passionate Professional—Good-looking, successful Jewish male, 28, 6', 190 lbs, well-built - seeks beautiful, Jewish, fun-loving, giving, passionate and affectionate female who knows how to smile and truly appreciates being treated like gold. Sun-worshiper and skier a plus. I know you're out there! Photo a must. Note and phone. 9103 ✉

Be Spontaneous—Tall, green-eyed beauty, 29, seeks a handsome, creative man for adventure. Photo. 9107 ✉ ☎

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ulmate Wanted—I am a 36, attractive, wish, sensitive and sensual, gentle man ho desires to build a lasting, loving lationship/partnership which is based acceptance, honesty and friendship ith a woman who desires the same. My eference is a woman who is 28-39, at-active, Jewish or of Asian descent, in-pth, spiritual, sensitive and sensual. A oman who, like me, has a passion for any all of the following: self-growth/iscovery, the performing arts, travel, ancing to R&B and soul, the beach, and ectator sports. I neither smoke nor rink (friend of Bill W.). Note/photo/hone. 7900 ✉ ☎

xtraordinarily Beautiful—And voluptu-us. Ex-actress, currently in real estate, iterests - arts to zen. 5'5", 38, playful, ometimes giggly, but with impeccable ianners and taste. Looking for character ot appearance. Photo and note. 7881 ✉

everly Hills Lawyer—Slim, leggy, long lond hair, full lips, model type - loves lms, theater, restaurants, travel. Seeks all, lean, handsome, prominent, narriage-minded, bicoastal gentleman, 5-65. Photo exchanged. 4564 ✉ ☎

Where Does My Heart Beat Now?"—ovely, lean lady lawyer (age 45, 5'9", div-rced, no children), who is gracious, tylish and vivacious, looking to start over vith a smart, sensitive, witty professional nan, age 45-55. Photo/note/phone ap-reciated. 4504 ✉

ennis Or Not—If you're a 50s or 60s gentleman who is sensitive and successful, and want to live, love and laugh with a pretty, witty, wise, shapely, independent and educated lady, maybe we can win this crazy game, set and match. 7891 ✉ ☎

ndependent Irish Woman (29)—Whose interests include movies, music, museums, walks and going for a few pints, seeks honest, hardworking, good-humored male for friendship (and possible romance). 5'2" and full-figured. 9109 ✉ ☎

Beautiful Classy Blond—5'7", sales exec, model looks, great smile and Murphy Brown personality, knows there is one handsome, tall, successful, outgoing NYC male, 39 plus, left! Photo. 9108 ✉ ☎

Doesn't Matter—Where you go in life, what you do, how much you have. It's who you have beside you. Lovely lady, 54, varied interests, wants to meet caring, sincere gentleman. 9096 ✉

Charismatic Chiropractor—Jewish male, 36, 5'9", very athletic, considered very handsome, down-to-earth. Successful but not spoiled, enjoys all outdoors, nature, music enthusiast. Extremely romantic, loves to laugh. Works in NYC - lives in NJ. Seeks very attractive Jewish, Latin or Oriental, health-conscious female, 23-33, with a sense of style, spontaneity - is fun-loving and secure within herself, loves adventure. Positive value system a must. For fun/romance. Phone/photo. 7908 ✉ ☎

Just Basics—Female physician - warm, loving, funny, great legs (they say) - seeks dear, available man, 35-50. 7898 ✉

Attractive, European-Born—Tall blond, former model, world-traveler, loves nature - desires to meet sophisticated, successful gentleman, over 49, for fun and lasting companionship. 4544 ✉

Sophisticated, Classy, Affluent—Very attractive blond, blue-eyed, divorced, white Christian female, physically fit, 5'8", early 50s. Interests: travel, theater, classical music, jazz, fine dining, gourmet cooking, beaches and outdoors, CT based. Seeking well-bred, sincere, attractive, tall, high moral standards, very accomplished professional gentleman (49-60) with similar interests, for sharing all the best of life's pleasures. Photo/note/phone essential. POB 2694, Westport, CT 06880.

Italian Woman Only—Handsome, fit, 48, secure, affluent, travels, etc. 9087 ✉

Mid-40s Knight Of Stature—Tall, dark, handsome. Seeks his mid-30s, pretty, petite lady in-waiting to share his castle. Photo. 4534 ✉

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NEW YORK
PHILHARMONIC

Get Out Of The Cold—This charming, fun, sexy, slim, 5'9", 34, Jewish female wants to warm your heart. You are tall, professional, romantic, fit, playful, 30-40, looking for a soul mate to share life's seasons. Now that you've "thawed" it over, let's meet to kindle the fire. Photo please. 4566 ✉ ☎

"Tee" For Two!—Lifetime twosome sought by a very attractive, sensual, successful, effervescent brunette. You are a 37-45ish, Jewish (nonreligious), bright, successful, athletic, metro-area man, equally balanced on the slopes or the lakes. Photo/phone please. 7869 ✉

Resolution—More fun, less work! Successful, attractive executive woman is looking for a tall, successful man with integrity, sensitivity and a sense of humor. If 5'9", blue eyes, auburn hair, early 40s appeals to you, send note/photo/phone. 7779 ✉

Love, Marriage, Children—38, Christian, handsome, blond, blue-eyed, divorced professional male, 5'10", slim, athletic build, midwestern values, conventional life style, family-oriented, financially secure. Photo appreciated. 7907 ✉ ☎

Classy GQ Professional—Seeks Latin beauty, 30s, for keeps. Photo. 9088 ✉

Female—Beautiful inside and out, Jewish, 5'6" - love to ski, tennis, travel - successful, ambitious, honest, spontaneous. If you are 33-43 and have the same qualities and interests, please send note/photo. 4546 ✉

Happy, Attractive Southern Woman—Seeks like man, 30s-40s. Phone/note/photo. 4537 ✉

Attractive, Intelligent, Athletic—Jewish female, 34, full of life, looking for Jewish man with sparkle in his eyes - independent, athletic, fun, loves cultural activities and travel. We have a fire in our hearts ready to be an eternal flame. 4525 ✉

Playful, Serious Woman—40s, nonsmoker, seeks man who does not pay attention to the syntax of things. 4574 ✉ ☎

Pretty, Slim, Down-To-Earth Lady—Professional, 40, seeks slim, sensitive, laid-back, commitment-minded man. 4519 ✉

The Knicks, Broadway, Romance—And rock 'n' roll. This 36-year-old, 5'9", slim and very attractive female seeking a man who's a gentleman in every sense of the word. A great sense of humor, creative mind and good looks guarantee a response. Photo please. 7887 ✉

Writer, 32, Male—Slim, attractive, self-aware - enjoys good mixture of cerebral and less heady pleasures. Seeks warm, very pretty, easygoing female, 24-34, for dating. Ability to laugh at yourself (and, before long, me) a plus. 4562 ✉ ☎

Good-Looking Dancer, 27—Enjoys movies, jazz, eating out, country towns. Seeks attractive, humorous guy, 26-30, for fun friendship. Recent photo. 9072 ✉

Wanted: Jewish Female, 25-32—To ski, bike, sail (or willing to try), and enjoy NYC nights with athletic Manhattan attorney (30). Note/photo optional. 4528 ✉

Handsome, Athletic—28, Jewish CPA/JD (almost) seeks balance with beautiful, slim, funny lady. Note/photo. 7882 ✉

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As featured on Dr. Ruth, Geraldo, Joan Lunden, Fox News - & the only matchmaker in the northeast recommended by Cosmo (Jun 91).

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, *emotionally mature and ready for a permanent relationship*, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

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Denise Winston

By appointment only 212-935-9350

Lasting Love Wanted—By Jewish male, 31, 6', attractive, caring, quiet-mannered, passionate, funny. Seeks female who is pretty, intelligent and a genuinely good-hearted person. Note/photo. 4539 ✉

Without Honesty, No Trust Is Possible—Without trust, no meaningful relationship can exist. Looking for a beautiful, healthy, petite Jewish woman, 49-55, with intelligence, class, elegance, and a firm body, who is emotionally and financially secure, warm, affectionate, nonsmoking Manhattanite - who would like to meet a very presentable, active, accomplished businessman, European upbringing, 63, 5'6", 150 lbs, widowed, financially well established, together, caring, giving, witty (likes opera, concerts, tennis, dancing, intimacy, fine dining, etc.), who, if the chemistry is right, can fill your life with love, music and laughter. Bio, phone and a recent photo a must. 4430 ✉

Adorable, Beautiful Blond—Seeks outgoing, cute, fun, financially secure (as I am) male, 28-35. Photo/phone. 4552 ✉

Pretty Blond Skier—29, seeks partner with or without skis - for the slopes and then some. Note/photo/phone. 7843 ✉

Shy, Single Jewish Male, MD—5'7", 148, 40, seeks fit, sensuous, thin, bright, pretty white woman, 28-36, for love and marriage. I enjoy running, movies, theater, art, reading and classical music. Photo and phone appreciated. 4531 ✉ ☎

United State Of Marriage—Beautiful, thin, divorced Jewish female, 36, (5'5"), desires to be forever united. This healthy, professional, fun-loving, unique lady enjoys tennis, photo, art, literature, travel, children and pets. Seeks healthy, single, secure, professional white gentleman who believes in a strong family unit; like myself, is warm, loyal, with traditional values; smiles, converses and desires good life with a special, drug-free mate. Photo for reply. POB 124, Tappan, NY 10983-0124.

Attractive, Educated, Sincere Female—35, seeks considerate, easygoing MD or successful male for relationship. 9089 ✉

Handsome Retail Executive—29, slim, 5'10", Upper East Side resident. Seeks bright, attractive, college-educated female counterpart for friendship and more. Phone/photo please. 4538 ✉

Bright, Blue-Eyed And Beautiful Lady—Of Irish descent, seeks an honest, warm, caring, gentle man for friendship and magical romance. I am an advertising executive in my early 30s who would love to meet someone to share in a meaningful relationship. Some of my favorite things are travel, the ocean, music, movies, good food and wine. You are a special man, 30-45, attractive, professional, with traditional values and a great sense of fun and humor. Kindly reply with a note and photo to: 1837 ✉

Cute, Wild-At-Heart Brunette—30, 5'4", designer who's warm, vivacious, seeks creative, secure man, 30s. Photo. 4549 ✉

NJ Man—Youthful 60, trim, 5'7", Jewish, would like to meet pretty, petite lady. Note/photo please. 9097 ✉

From Putting Up Skyscrapers—To kissing scraped knees. Professional/mom. Slender, very pretty. Can fix broken toilets, throw elegant dinner parties, occasionally get checkbook to balance, and survive 25 readings of "Chicken Little" (to daughter, 7). Seeking a loving, sensitive man, with or without children, who desires an independent, thoughtful and feminine woman for friendship/commitment. 4431 ✉

Unpretentious Lawyer—Male, 40, loves books, movies, ballet. Seeks literate, sexy woman, 28-38, nonsmoker, ready to vote against Bush again. Photo. 7890 ✉

Seeking 48-53-Year—Attractive, refined, sophisticated, intelligent woman for single white Jewish male - good-looking, athletic, trim NYC banker. Propose sincere relationship. Note/recent photo. 7909 ✉

I'm Not Asking For Too Much—Just someone pretty, sweet, with integrity and a warm heart, around 20-28. That's all this young, handsome Jewish businessman wants. Note and photo please. 9098 ✉

Surcease Of Solitude—Sought by slim, attractive, bright, divorced Jewish female, with kind, widowed or divorced male, 50s. Bio/photo/phone. 4521 ✉ ☎

Good-Looking, Successful—36-year-old man (looks much younger), with great sense of humor, seeks slim, petite, really pretty (or exceptionally cute), 22-32-year-old Jewish girl for potentially permanent relationship. Photo and phone number a must. 7851 ✉

Prestigious Galleries Sell My Art—International magazines feature editorials about my designs. This appealing, fit, highly creative, successful male, 48, entrepreneur, wants to share his life with an intuitive, extremely bright, emotionally mature, eye-catching, reasonably fit, 30-40, inspired woman who has a gentle, open heart, genuine desire for intimacy and a playful, easy, cooperative spirit. Nonsmoker. 7877 ✉

Frankly Fabulous Female—Manhattan, 50s, looks, brains, class, financials - needs tall, slim, dark male with like qualities, age 55-65, please. 4522 ✉ ☎

Stunning Green-Eyed Blond—Great legs, down-to-earth, seeks handsome, single Hispanic MD, 33-38, trim, over 5'8", refined, with sense of humor and desire for friendship and sincere relationship. Photo and note reply. 7876 ✉

I Am—Bright, attractive, warm, 50, 5'7", Jewish woman. You are sensitive, caring, successful man with sense of humor. We share interests (theater, travel, tennis, etc.), friendship, a relationship of mutual caring and respect. 4518 ✉

Big Brown-Eyed Wasp Violinist—In exile in Spanish Harlem, mid 40s, dancer's body, seeks mature younger man, 212 only. Note and photo. 4542 ✉

Tall, Classy, Handsome Gentleman—39, successful, very bright, witty, stable, bearded and Jewish, who enjoys jazz, ballet, yoga, my work. Seeks classy, cerebral, personable, centered, athletic woman with great legs. Photo. 7894 ✉ ☎

Good-Looking, Good-Natured—*Successful male, 36, seeks cute, sexy and* sincere female for a lifetime of happiness. Photo please. 4550 ✉

Handsome Jewish Physician—Hunting a beast: bright, energetic, attractive, sexy, together - 30-35 lady. No smoke. 7905 ✉

Pretty, Bright, Charming—Professional woman, 44, slim, good sense of humor. Enjoys walking, films, dancing, good conversation, tennis. Seeks attractive, kind, successful, intelligent man, ready for fun-loving, committed relationship. 7844 ✉

Gay Jewish Man—Late 20s - masculine, tall, handsome and healthy. I am successful, mature, stable and honest with a great sense of humor. Seeking successful, professional, masculine man with similar qualities, for long-term relationship. Note/photo. 7884 ✉

Physician—Wasp male, 5'11", trim, handsome, good-natured, civilized - seeks monogamous commitment with very bright, accomplished, savvy, slender, refined white female, 27-37. Photo. 9074 ✉

Dows '63, Anything French—Warm bloods, Puccini, cats and small inns are some of my passions. Elegant lady, 45, seeks marriage-minded Euro-American man to share the dream. Will answer all. Photo helps. 9095 ✉

Handsome Blue-Eyed Blond, 28—Jewish male MD, athletic and healthy, seeks attractive and fit Jewish female, 20s, 5'5" or less. Photo please. 9081 ✉

Fun-Loving, Energetic Older Man—Seeks younger woman (35-45) to share travel, museums, theater, concerts, dancing, biking, hiking, climbing, warmth and loving - possibly permanence. 9073 ✉ ☎

Kind, Caring, Trim, Pretty, Petite—Jewish professional, 34, who enjoys the arts, travel, the outdoors, etc. Seeking a man 32-40, who is warm, sensitive, self-aware, bright, attractive, with a sense of humor, who wants to share friendship and more. Phone and photo please. 7863 ✉

Decaf Coffee Achiever—Pretty, 29, well-traveled/educated Jewish female seeks intelligent man for movies, moonlight, mayhem. Bonus points for wit, skiing skills, table manners. Note/photo. 7857 ✉

Pretty, Intelligent, Funny Redhead—Jewish female, 31, seeks Jewish male, 29-37, who is attractive both inside/out, for potential relationship. Photo. 7892 ✉

Very Attractive, Very Smart—Sincere Jewish woman, 32, seeks: hip, kind professional man, 29-38, who can "leap tall buildings in a single bound" and isn't afraid of the "M" word. Photo appreciated. 7858 ✉

Very Attractive, Engaging Woman—Mature, young-looking 45, 5'4", slim, professional, good-humored, music and dance lover. Seeks marriage-minded Jewish man, 40-plus, with keen mind and aesthetic sensibility. 4567 ✉ ☎

Attractive Female/Professional Artist—30, Jewish (nonreligious), 5'9", thin, caring, honest. Seeks tall, handsome, mature professional man, 27-36, to share all that life has to offer. Phone/photo. 9075 ✉

Literate Horseman—Cowboy, then international polo player. Spirited - but gentle and playful. Now dismounted in Manhattan, financially independent, aspiring to record my experience: high finance, social extremes, my mission of mercy in a genocidal African war. My lady shall be slender, Caucasian, free to be natural. Her knight is tall, slim, healthier than men half my age - 58, with all my hair. Pipe smoker, nondrinker. Considered handsome. Anyhow: absent-minded. 7859 ✉

North European Beauty—Tall, sophisticated, Ivy-educated professional (31) with sense of humor and passion for life, seeking successful, handsome/lean, educated, cultured man (30-38), who enjoys the arts, travel, reading, sports, and wants a fun and meaningful relationship. Photo/note/phone. 9086 ✉ ☎

Are You A Man Of Great Humor—Enlightened, creative, successful? I delight in meaningful work, joyful play, children. I am a successful artist, beauty, meditator. I seek an exceptional man, 30s-50s. Letter and photo. 4540 ✉

Enthusiastic, Petite NJ Exec—With varied interests, seeks a sweet, fun, caring relationship with outgoing, affectionate, secure, fit Jewish man of 50, who is full of warmth, wit and wisdom. 7899 ✉ ☎

Manhattan Entrepreneur—45, 5'10", 180. Likes restaurants, repartee, pro basketball, Central Park. Seeks very pretty lady, nonsmoker, up to 36. Note/photo optional/phone. 4568 ✉

Professional Jewish Woman—50s, warm, lively attitude, seeks a partner, 50 plus, caring, with intelligence, humor and romance in his soul, who desires a strong emotional connection. 9112 ✉

To A Spirited Career-Oriented Woman—Who has delayed marriage and children, this male counterpart can offer both. Cultured, athletic, affluent. 7832 ✉

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atholic Singles Matching Club—28th yr. Professionals Program: BAs, MAs, MDs, Ds, PhDs, etc... 25-65. 212-366-0446; 14-472-2021; 201-451-1012; 516-542-0330

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STRICTLY PERSONALS

International Businesswoman—Successful, 44, seeks the company of a similarly accomplished professional man, 38-48, equally at home either on the Concorde or at a rock concert. I'm looking for an emotionally secure man who is sophisticated enough to be comfortable just "hanging out". Please send letter with photo and phone. 7895 ✉

Romance 1992—Handsome and successful attorney who has appeared on radio and television, looking for a romantic relationship with a pretty woman, 35-45. Recent photo a must. 7860 ✉

Warm, Funny, Literate—Scientist-turned-doctor, 33, Jewish; aspiring intellectual, fervent Bush-hater, hopeless coffee addict, 5'6", thin and fit. A lover of mountain trails and brownstone streets - looking for a bright, playful woman (with a strong pair of legs) to come along. Note/photo appreciated. 7848 ✉

Absolutely Awesome—But HIV-positive. Healthy, gorgeous and very wealthy. Great shape, sense of humor and a love for life. Looking for that special person who, like me, is a victim of circumstance. I'm 28, tall, dark and handsome, athletic and love to travel. Looking for similar woman to share our dreams and live each day as it comes. Age and race unimportant. Note/picture/phone please. 7911 ✉

And She Was—32, attractive, slim brunette, Christian JD, upbeat and funny - seeking an educated, attractive man in his 30s-40s, who loves to laugh, for serious relationship. Photo appreciated. 4529 ✉

Vivacious, Loving Female—45, pretty, slim, great sense of humor, seeks lasting commitment with sincere, fun-loving, gentle man who enjoys travel, dining, dancing, beach, tennis, theater. Recent photo. 7862 ✉ ☎

Let's Connect—6'2", clean-cut, athletic, very kind and loving MD, 39, seeks pretty, slender soul mate. Photo/note. 9113 ✉

Wanted: The King Of The Realm—Or captain of the yacht. Must be intelligent and funny, adventuresome and worldly, financially secure, as I am, best friend material, generous, monogamous, Jewish, nonsmoker, 42-55. Photo. 4554 ✉ ☎

Unneurotic Female—Pretty, bright, slim, young (really) 49 - happy, feminine, warm, spirited and kind - seeks man of character, humor and enthusiasm. 4530 ✉

Handsome, 29, Entrepreneur—With heart of gold - who knows how to treat a lady! Athletic build, 5'10", healthy, successful, responsible and much more. Seeking younger, strikingly attractive, warm-hearted mate for serious something. Photo/note please. 7868 ✉

Well Worth Pursuing—Very attractive, refreshing, trim, shapely professional, 42, who exudes style and warmth, desires sincere, successful, nonsmoking man, 42-55, who is ready for the relationship of his life. Photo appreciated. 4527 ✉ ☎

Warm, Full-Figured CFO—43, pretty blond Renaissance woman - seeks spirited man of diverse interests for friendship, laughter and more. Phone/photo. 4555 ✉

Handsome Jewish Professional—6', slim, caring, with city slicker/country bumpkin life style, seeks classy, pretty female, 24-33, for relationship. Photo. 9091 ✉ ☎

Very Handsome, Tall, Athletic—Youthful 49-year-old successful entrepreneur; charming, generous and extremely romantic with passion for outdoor fitness, travel, city culture and country quiet. Seeks tall, energetic, bright, affectionate like-minded beauty, 34-40, to share life of real adventure, fun, and true love. Photo/note. 7906 ✉

Wanted: Corporate Misfit—You're a success at your job but you know there's more to life. You ride a motorcycle or drive a sports car, the Hamptons and their habitues bore you, you've never lost your eagerness for experience. You're intelligent, intense, attractive, age 27-45. I'm 37, irrepressibly youthful, nonreligious Jewish (you need not be), a lawyer, 5'0", slim, so pretty I elicit comments on the street. Please send photo and writing sample. 9092 ✉

Attractive, Warm, Romantic Male—33, 6', successful, energetic and well-educated. Loves anything outdoors and the arts. Would like to meet an attractive woman, 25-33, who is creative, warm and athletic. Note/photo please. 9085 ✉

Sensual Psychologist—PhD, 40, very attractive, slim, successful, sensitive - seeks similar qualities in male. Communication skills, sense of humor, education is important. Photo required. 7871 ✉

Country Man—Who loves Mozart and the simple Tolstoyan life, divorced a year and wanting to partner in the Berkshires with earthy, smart, alive woman, still young in her 40s. 7889 ✉

Built Well And Cute Too—This Jewish lady seeks man, 60-69, attractive, smart, kind and comfortable. 4547 ✉ ☎

Tall, Dark And Handsome—References available. Also athletic, intelligent and successful. Jewish man, 39, architect, entrepreneur, private pilot, seeks Jewish woman, 27-35, of roughly similar description. Photo appreciated. 7875 ✉

Active, Athletic, Liberal-Minded—Petite female, 29, living in Manhattan, looking for friend to hang out with, share and have good times - maybe even more. Note/photo please. 7901 ✉

Single, Passionate—Scorpio male wanted for serious, monogamous relationship, by full-figured Cancer female. 7897 ✉ ☎

Good Man—Tall, attractive, mid 50s, kind, demonstrative, supportive, ca owner. Seeks younger woman who is tall, pretty, literate, and nonliberal, and enjoys classical music and opera. Tennis a plus. Any religion okay. Photo. 9094 ✉

Exceptional, Pretty, Petite Dynamo—Jewish, 30s - enjoys arts, athletics, adventure, affection. Seeks secure, gregarious guy. 7878 ✉ ☎

Tall, Attractive, Soft-Spoken—Italian-American lady, traditional values yet earthy style. Looking for professional male, 38-48, to share sincere relationship leading to marriage and baby carriage. Note/phone/photo, please. 4572 ✉

Tall, Athletic Attorney, Irish—40, loves books and outdoors, seeks wife and offspring. Photo - will exchange. POB 022352, Brooklyn, NY 11202-0050.

There Is No Fire Like Passion—Exceptionally pretty, elegant yet down-to-earth, witty, mischievous Jewish woman, 35, would like to meet you: a handsome, passionate, radically intelligent man who can blend the pursuit of success with much love, laughter and romance. Note/photo please. 9106 ✉

Divorced Jewish Male Exec—53, mild disposition - loves sports, dining, etc. Looking for attractive NJ gal, early 40s. Photo appreciated. POB 756, Franklin Park, NJ 08823

Engaging, Cute, Petite Trial Attorney—43, looking for victory outside of court - seeks personable Jewish professional for a future of fun, good food and great company. Note/photo appreciated. 4563 ✉

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 726

BY MARY ANN MADDE

1. "Mr. President and governors of the Academy, committee members, Fellows, my very noble and approved good masters, my colleagues, my friends, my fellow students in the great wealth, the great firmament of your nation's generosities, this particular choice may perhaps be found by future generations as a trifle eccentric; but the mere fact of it, the prodigal, pure, human kindness of it, must be seen as a beautiful star in that firmament which shines upon me at this moment, dazzling me a little but filling me with warmth and the extraordinary elation, the euphoria that happens to so many of us at the first breath of the majestic glow of the new tomorrow. From the top of this moment, in the solace, in the kindly emotion that is charging my soul and my heart at this moment, I thank you for this great gift which lends me such a very splendid part in this your glorious occasion. Thank you."

—Laurence Olivier
Hollywood, April 1979

2. *And thanks to Curly and Moe.*

Above, the beautiful and the damned, the sacred and the profane, the walrus and the carpenter, or 1. What was. 2. What might have been. Competitors are invited to provide an extract (brief is welcome) from a familiar book, film, play, speech, or what you will and add a comment reflecting the reaction of the reader or audience member.

Results of Competition 723, in which you were asked to invent a consumer alert for persons, places, things, to be avoided in 1992.

Report: Try to dodge, we are told severally: A clearance sale at Rand McNally. Fat-free pastrami ice cream. "Die Hard III." Remaindered sex products. Infomercials requiring 900 numbers. 900 numbers that put callers on hold. Experimental music played while on hold for a 900 number. Pre-Advent sales. Previously owned campaign buttons. Any man or woman in a Florida bar with a large black dot in front of his/her face. Anonymous gift copy of "Final Exit."
Coincidence? Perhaps. We think not. Meanwhile, all the best in the coming year. And forget the guano thing. Nobody noticed.
Hoping you the same.

First Prizes of two-year subscriptions to "New York" to:

The John Doggett Show
Gordon Farr, Los Angeles, Calif.

The category "Things Lee Radziwill Might Say" on "The $100,000 Pyramid"
Grace Rannelone, Barnegat, N.J.

Fur coats made from gently killed animals
M. Campbell, Valley Stream, N.Y.

Runner-up Prizes of one-year subscriptions to "New York" to:

Designer nicotine patches
Jana Ryan, Emmans, Pa.

L. L. Bean homeboy caps
Caryn Mimoun, Santa Monica, Calif.

48 Pictures of Your Child for $2.98
Chris Lewnes, Brooklyn

And Honorable Mention to:

Collectibles from a theme park
Dolly Hecht, N.Y.C.

Any pageant contestant who is a people person
James Elward, N.Y.C.;
Bob Roberts, Broomall, Pa.

Blueberry pie into which a necklace made of denture material has been baked
J. B. Snyder, Los Angeles, Calif.

May 23, 1992, headlines stating THERE GOES JOHNNY
Mary Ellen Flora, Putnam Valley, N.Y.

Person or persons wearing CAPTAIN HOOK FOR PRESIDENT buttons
Pamela Davis, Brooklyn

Any dish towel or doormat with a MARTHA STEWART label
Dan Schwertman, Venice, Fla.

McGoatcheese
Lawrence Eisenberg, N.Y.C.

Wilderness-survival courses requiring payment in advance
Scott Porter, Madison, N.J.

Who's Who in the Soviet Union
William Santoro, M.D., Beverly Hills, Calif.

A "Masterpiece Theatre" presentation of more than four episodes
Mark Wolfson, Spring Valley, N.Y.

Satellite dishes on roofs of cars
Brooke Minges, Battle Creek, Mich.

TV panel discussion on the disappearance of Frank Sinatra Jr
Mary Morgan, Dorset, Vt.
similarly: Jonathan B. May Jr., Sawyerville, Ala.

A potential son-in-law who tells "I've falle and I can't get up" jokes
Sheila B. Blume, M.D., Sayville, N.Y

Mr. Blackwell: The Fragrance
Charles Almon, Brookly
sp. ment.: Janet Siefert, N.Y.C

Buying a TV set from someone runnin down the street
Sid Rothenberg, Whitestone, N.Y

Tragedy clubs
Jim Ringel, Townshend, Mas

Lawyers who advertise
Craig Wolfson, Waltham, Mas

Betting on an Olympic luge team from an Leeward Island
Tim Hanley, N.Y.C

Surgeons named Junior
Louis B. Raffel, Northbrook, Il

The television Senate Judiciary hearings o the new Supreme Court nominee
David Chasman, Beverly Hills, Cali

Button-fly sweatpants
Margaret H. Hiles, N.Y.C

A TV show reviewed as being "like 'Twi Peaks,' only weirder"
Christopher Monley, Redford, Mich

Bi-coastal personals: Where East meet West
Roger A. DiNiro, N.Y.C

Any political speech in which the candidat complains, "They're even attacking m salamander. . . ."
James W. Penha, Staten Islan

The "Daytime Emmy for Susan Lucci' movement
Product Performance Group
Stamford, Conn

Laundromats featuring hourly poetr readings
Marjorie J. Levine, N.Y.C

A recipe for homemade eggnog
Jay Tishenkel, Beech Mountain, N.C

A plastic surgeon with a Picasso in his/he waiting room
Sheldon B. Akers, Amherst, Mass
sp. ment.: Carleton Carpenter
Warwick, N.Y

Full-price tickets for shows still in preview
Laura Shea, N.Y.C.

Any TV program whose title contains a California Zip Code
Joel F. Crystal, Scarsdale, N.Y.

City of Minsk municipal bonds
Stan Matkowski, Montecito, Calif.

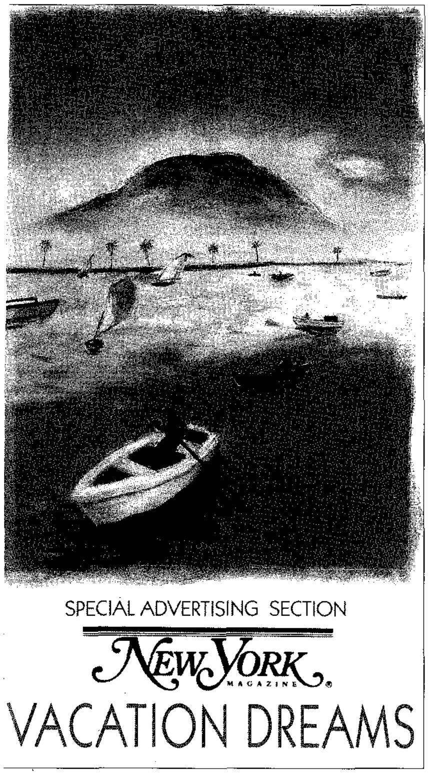
Free-range popcorn
Nancy Laurence, N.Y.C.

The Botany Channel: 24 hours a day
Robin Berlin, Sherman Oaks, Calif.
sp. ment.: Mitzi Marks, Princeton, N.J.

VACATION DREAMS

The thrill of vacation travel is captured in this pastel illustration by Vivienne Flesher.

Produced in a limited edition of 1,000, this 15"x 23" poster is available exclusively by mail from *NEW YORK* Magazine.



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Marcia Lloyd, Brooklyn

Pornographic Claymation
David English, W. Somerville, Mass.

I ♡ ----------
(anything)
Jack Ryan, N.Y.C.

Official-looking letters with 9-cent postage
Barry Bellinger, Washington, D.C.

Heart-healthy dishes in Eastern European restaurants
John Koch, Madison, Wis.

The monochroming of Technicolor classic movies
John Blumenthal, Rye, N.Y.

Yul Brynner look-alikes at airports
The 400 Group, Beachwood, Ohio

The Lizzie Borden Centennial
Robert McLain, Morgantown, W. Va.

Any charge card marked "Pre-Approved Line of Credit"
Robert K. Christenberry, Red Bank, N.J.

The Joyce Brothers Restaurant Newsletter
O. A. Fastman, Forest Hills, N.Y.

Pieces of Lenin's tomb sold by street vendors
Julie Kishner, Brooklyn

Exercise-bicycle helmet laws
Anthony Gray, Closter, N.J.

TV specials with more than sixteen alphabetically listed stars
Allen Brookins-Brown, Minneapolis, Minn.

Persons reading or writing while driving
Mark Calandra, Newtonville, Mass.

Clothing in colors named for spices
Darcy Kliner-Mann, N.Y.C.

Amusement park with "Desert Storm" theme
Jay Stein, Las Vegas, Nev.

Free fragrance sprays in department stores
Jim Weis, Atlanta, Ga.

One-speaker stereos
Eli Gabel, Staten Island

Economic-forecast letters
Garry B. Curtiss, Hunting Valley, Ohio

A sitcom with booing on the laugh track
Daniel Greenspan, Cranbury, N.J.

Any pre-election military intervention
Bob Kopac, Poughkeepsie, N.Y.

Born-again former S&L executives
Peter Eisenhower, Ft. Lauderdale, Fla.

Any product accompanied by a free set of steak knives
David I. Warren, Chagrin Falls, Ohio

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 726, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by January 31. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the February 24 issue. Out-of-town postmarks are given three days' grace.

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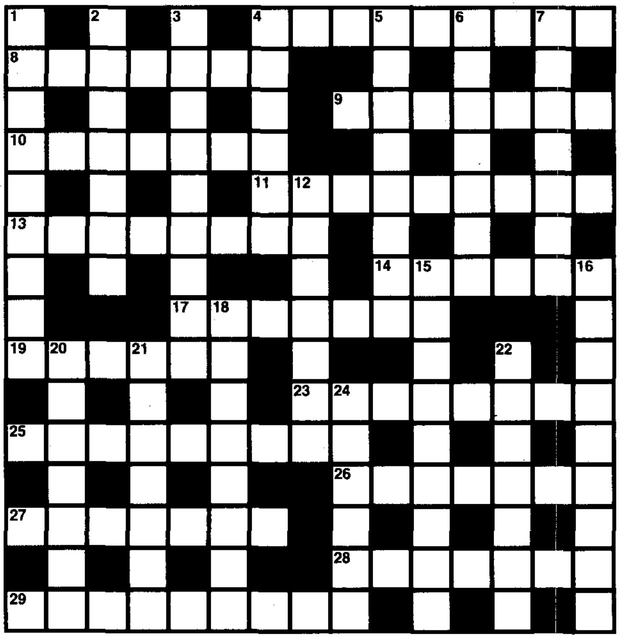
‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

4 He’s logging useless items put on the island. (9)
8 At present, present in limbo. (7)
9 Type of officer to be bombastic when hostile action begins. (7)
10 Incursions made using one-way streets. (7)
11 Arriving in this world, new brother needs a name. (9)
13 Hero takes elevated position, embraced by experts. (8)
14 Unpleasant character the ringleader—an animal. (6)
17 Devises a system of chess moves, getting me boxed in. (7)
19 Shortage of thread. (6)
23 Cassettes at risk from this parasite? (8)
25 Home-made soup. (5, 4)
26 Man at 7-Down, perhaps, popular with waiters. (7)
27 He’s entitled to reject a settled course of progress after a bad start. (7)
28 Logical, finding old civilisation in South African province. (7)
29 Strange how the French drink indiscriminately. (9)



DOWN

1 Faulty lines, old, put in store. (9
2 Self-conscious about virus trou giving dark-skinned appearance (7)
3 Badly lamed and having to lean one side, but gets sporting awa (9)
4 Tenant, a student from Mid-We given notice. (6)
5 Prohibit rubber ring in large cit in Africa. (8)
6 Not an unusual coin if it’s Wels (7)
7 Scots own pedigree, of course. (
12 Insists article raised tension. (7)
15 Taps toe and oh! It’s put out of joint. He’s needed! (9)
16 It’s a complicated procedure to up graduate with part. (9)
18 Companion gets out more although appearing to be rather weak. (8)
20 Deadlines? (7)
21 Socialist, voting, is one of the herd. (3-4)
22 Author may close the workshop. (7)
24 An air heard to harmonise. (6)

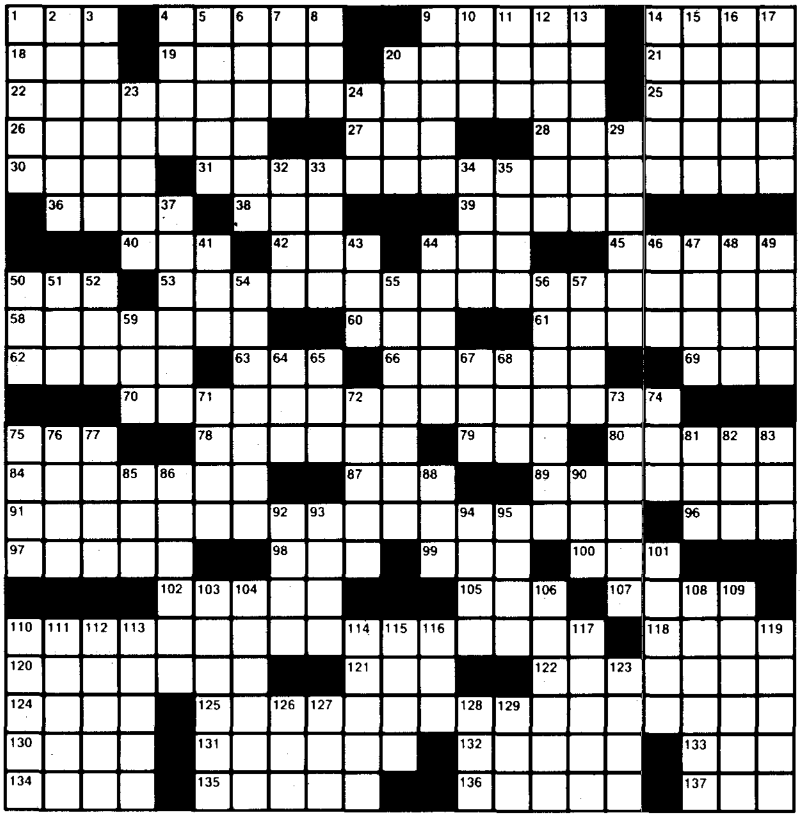
‘OBSESSIONS’: ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

ACROSS

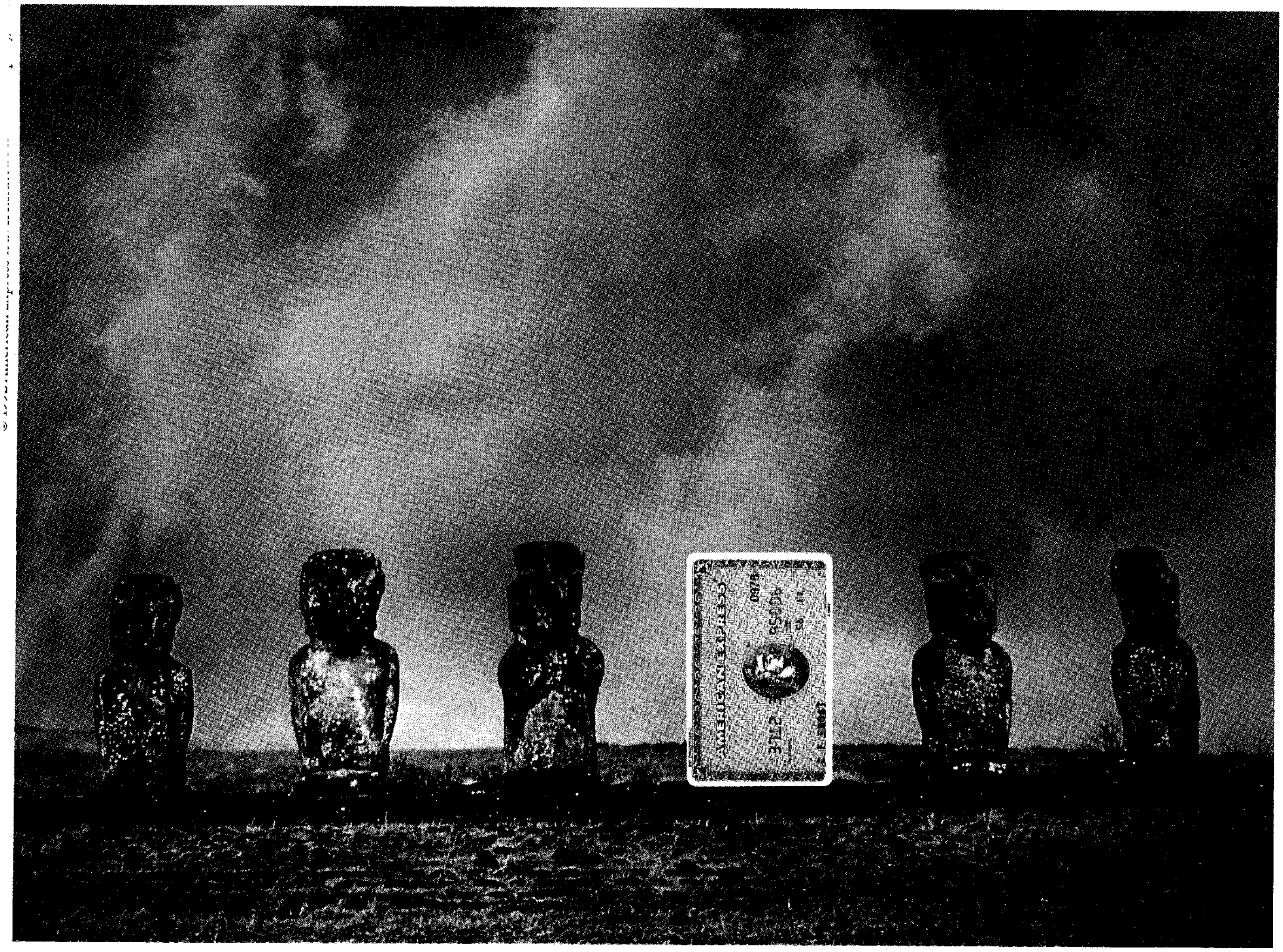
1 Foamy brew
4 Burdened titan of myth
9 Zest
14 Xanadu’s river
18 Coal poundage
19 Task
20 Engine component
21 Northern constellation
22 Armand Hammer’s obsession
25 Worse than a fibber
26 “—— in need is . . .”
27 Einstein’s birthplace
28 Learned persons
30 Papyrus, for one
31 Saint Laurent’s obsession
36 Hard to fathom
38 F.D.R. measure
39 Surgeon’s beam
40 Scott Joplin’s music
42 Nitrogen: comb. form
44 Before Juan or Diego
45 First-generation Japanese-American
50 “I —— Camera”
53 Flo-Jo’s obsession
58 Blind alley
60 Pamplona cheer
61 Without pause
62 Kind of rocket
63 1914–18 abbr.
66 Provo resident
69 CIA’s forerunner
70 Toscanini’s obsession
75 Derek and Peep
78 European songbird
79 Do nursery duty
80 French spa
84 Footstool
87 Gout site
89 Guevara’s real first name
91 Seurat’s obsession
96 Hee’s go-with
97 Cringe
98 A Bobbsey twin
99 Detroit product
100 Beaver’s construction
102 Upstairs storeroom
105 Actor Tremayne
107 Favor one leg
110 Luce’s obsession
118 Zhivago’s love
120 Sid’s comedy partner
121 Miscalculate
122 Set on its feet
124 Rio girl, in a song
125 Pullman’s obsession
130 The Campbells, e.g.
131 Isis’s companion
132 Fourth deadly sin
133 Had chow
134 “—— jolly good fellow”
135 Sports-pg. numbers
136 Unverified assertion
137 Prefix for metrical

DOWN

1 Engaged in hostilities
2 Took it easy
3 Main dish
4 Need liniment
5 Object
6 Lloyds’ locale
7 S. Am. land
8 Tennis unit
9 Doodad
10 G.I.’s club
11 B. & O. stop
12 Stowe child, et al.
13 Bargain-priced
14 Edgar —— Poe
15 Resting horizontally
16 Brooklyn Institute
17 Gruff
20 Furrier’s buy
23 Apple drink
24 Welcoming clasp
29 One of the Castles
32 Former shahdom
33 Hitlerite
34 Shaped like wings
35 Mork’s signoff
37 Vicar
41 Astronaut Grissom
43 Lennon’s lady
44 Chest: prefix
46 Suppositions
47 Hernando De ——
48 Athenian Cupid
49 Little demons
50 Melody
51 Marseilles Mrs.
52 Well put
54 Architectural additi
55 Mealtime hog
56 Played charades
57 —— avail (useless)
59 Floating zoo
64 Woo successfully
65 Pub
67 Adlai’s monogram
68 China Sea tributary
71 “Good Earth” heroi
72 Go aboard
73 Landlord’s offering
74 Anne Baxter role
75 Autumn pear
76 Galba’s successor
77 Load cargo
81 Kabibble of radio da
82 “One Day —— Tim
83 This minute
85 Part of IOU
86 Desert illusion
88 And the rest: abbr.
90 Curtain hardware
92 Combined, to Simon
93 Tailless rodent
94 Sentry’s order
95 “Able was I —— sa Elba”
101 Pooh’s creator
103 Dances for two
104 Believer in God
106 Like smeared paint
108 Fabric from India
109 “—— in Pink,” 198 film
110 Wood for canoes
111 Rousseau classic
112 Greek vowels
113 Cattle ailment cause by the tsetse: var.
114 France’s patron saint
115 Assns.
116 Angelico’s title
117 Swordplay items
119 “Abou Ben ——”
123 River of Spain
126 Road, in old Rome
127 Kin of BMT and IND
128 Used to be
129 “What’s —— name?



Solutions to last week’s puzzles appear on page 79



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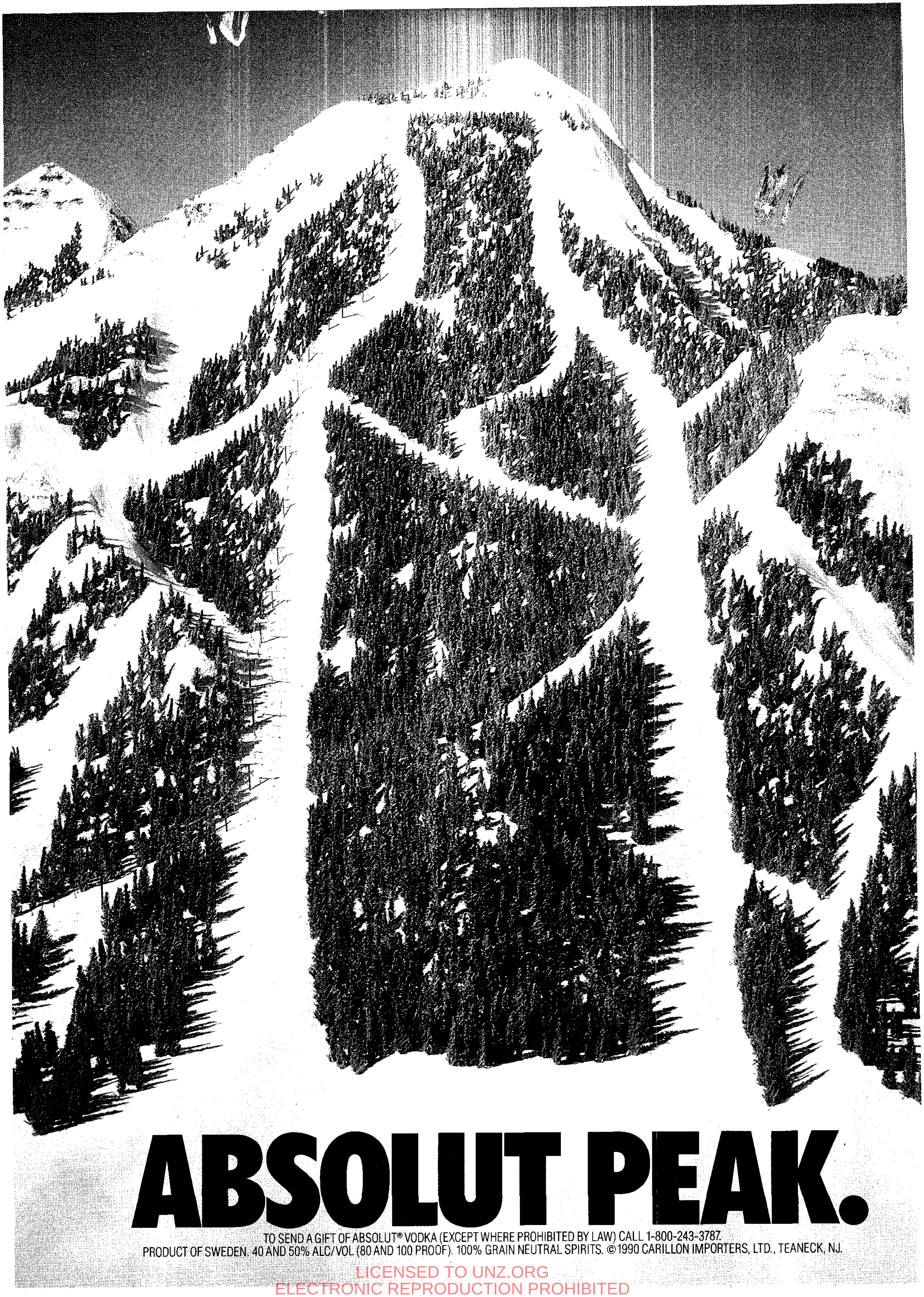

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